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Abstract
This report provides an overview of arts-based education activities and initiatives in Finland. It includes the findings and analysis of a comprehensive mapping exercise as well as desk research. This report also provides a context for the four in-depth case studies undergoing a SROI analysis in Finland. The report concludes with a number of policy recommendations.

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About CLiViE

The Cultural Literacies' Value in Europe (CLiViE) project develops and applies a Theory of Change (ToC) methodology and Social Return on Investment (SROI) framework to increase our understanding of the value of cultural literacy through arts-based education on social cohesion. It will be delivered through four main phases: it 'maps' arts-based education within the context of cultural literacy learning across different learning environments and over different stages of a young person's education; it 'evaluates' arts-based education to help identify and assess their actual outputs and outcomes; it 'values' arts-based education activities through calculating its impact to further contribute to our understanding of the 'where', 'when', 'what' and 'how' young people's cultural literacies are developed, and differentiated in various learning environments; and it 'practices' pedagogies through developing an innovative set of practices and materials to support art-based educators to develop social justice and inclusion and improve the lives of young people through collaborative pedagogy. It has been designed to meet the three main research outcomes of the work programme topic: the ToC methodology and SROI framework for cultural literacies will directly increase our understanding of the value of cultural literacy on social cohesion; the evidencing of value in arts-based education and the collaborative pedagogy practices in cultural literacy through the co-creation of communities of practice (COPs) and a professional development programme (PDP) for arts educators will support the targeted commissioning of activities that will increase cultural literacy in Europe; and the innovative methodology for data gathering (and engaging) through emotional cartography allows young people to find a voice through more effective initiatives to foster cultural literacy around European cultures. CLiViE is funded under the call topic HORIZON-CL2-2023-HERITAGE-01-07 - Promoting cultural literacy through arts education to foster social inclusion, and brings together a multidisciplinary team from thirteen partners across eight countries:

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Executive Summary

This deliverable (D2.2) provides the national report on arts-based education contexts and young people for Finland. It is based around a mapping exercise that was undertaken through desk research and relied on publicly available material structured around the adoption of UNESCO's Framework for Cultural Statistics. This deliverable covers both formal and informal learning environments and, although not exhaustive, is sufficiently comprehensive to highlight some of the main characteristics of arts-based education in Finland. This report provides a context for the design, development, implementation and (e)valuation of the four Finnish case studies in WP3, WP4 and WP5 in the CLiViE project. It also highlights relevant issues related to the calculation of the SROI of the case studies in Finland.

Despite the current climate of public funding cuts to arts and culture, these activities are still considered important for society and especially young people. However, there remain notable differences in access to arts and culture activities between, for example, urban and rural areas and among individuals with varying levels of education.

The public school system plays the most significant role in arts-based education, reaching entire age groups and students from diverse backgrounds. Formal arts-based education for youth at ISCED levels 2 and 3 is legally prescribed and is provided in national comprehensive schools, general upper secondary schools, arts-based vocational schools, and institutions offering basic education in the arts. There are also a number of arts-based education activities linking formal and non-formal arts-based education stakeholders.

Based on the Non-Discrimination Act (1325/2014), all education providers in Finland are required to have a non-discrimination plan, evaluate its implementation, and take action to promote equality and equity within the institution. However, there remain low threshold levels in enforcing this legislation.

The art, culture, and events sectors are a significant growth area in Finland and employ approximately 130,600 people and contribute 3.1% of GDP (below the EU average).

A number of key findings emerge from the mapping: a potential skew in art and cultural forms being promoted to young people; the growing prevalence of digital aspects in arts-based education; the use of both formal and informal settings involved in the delivery of activities; the bottom-up nature of local arts and cultural forms are more likely to engage with a wider group of beneficiaries; and the importance of public funding. However, there is a lack of data on whether equal access to art and culture among young people is translated into practice, a lack of a consistent definition of what outputs, outcomes and impacts cover, and a lack of success measures and systematic evaluation of most arts-based activities. There is also a lack of data on understanding any differentiated effects of arts and culture-based activities on different groups.

A number of recommendations can be made targeting both policy-makers and educators including: the benefits of using the lens of 'place' to consider how different stakeholders can be empowered to work more strategically together; the need to maintain equal access and to evaluate participation by different groups in different arts and cultural activities; the opportunity to encourage new models of support to work between different scales (local, regional, national and international); the need for more joined-up alignment of thinking and resources to better target public funding; the need for a common lexicon around outputs, outcomes and impacts; the importance of recognising the potential differentiated effects of arts and cultural forms in activities; and to ensure the design and decision-making processes around arts-based education are more inclusive to allow for more accessible initiatives and offerings especially in under-served areas.

Tiivistelmä

Tämä tulos-osio (D2.2) tarjoaa kansallisen selvityksen taidekasvatuksen kontekstista ja nuorista Suomessa. Se perustuu kartoitukseen joka toteutettiin kirjallista materiaalia tutkimalla ja käyttäen avoimesti saatavilla olevaa materiaalia UNESCO:n kulttuurialan tilastoinnista. Tämä tuotos kattaa sekä virallisen että epävirallisen oppimisympäristön, vaikkakaan ei tyhjentävästi, mutta on kuitenkin tarpeeksi kattava tuodakseen esiin keskeisiä ominaispiirteitä suomalaisesta taidekasvatuksesta. Tämä raportti tarjoaa kokonaistilanteen neljän suomalaisen tapaustutkimuksen suunnittelusta, kehittämisestä, toteutuksesta ja arvioinnista CLiViE- projektin dokumenteissa WP3, WP4 ja WP5. Se tuo myös esiin ongelmia joita suomalaisten tapaustutkimusten SROI- laskelmissa ilmeni.

Huolimatta yleisestä tilanteesta, kuten taiteen ja kulttuurialan julkisen rahoituksen leikkauksista, tämäntyyppinen toiminta on silti tärkeää koko yhteiskunnalle sekä erityisesti nuorille. Kuitenkin kulttuuri- ja taidetoiminnan saavutettavuudessa on huomattavia alueellisia eroja kaupunkien ja maaseudun välillä sekä ihmisten koulutustaustasta riippuen.

Julkinen koulujärjestelmä on tärkeimmässä asemassa taidekasvatuksessa, saavuttaen kaikki ikäryhmät ja erilaisista taustoista tulevat opiskelijat. Muodollinen lapsille ja nuorille suunnattu taidekasvatus kansainvälisen koulutusluokitus ISCED:n luokissa 2 ja 3 on laillisesti määrätty ja sitä opetetaan kotimaisissa peruskouluissa, lukioissa, taidepainotteisissa ammattikouluissa ja muissa taiteen perusopetusta tarjoavissa instituutioissa. On olemassa myös runsaasti taidepainotteista toimintaa joka linkittää muodollisen ja epämuodollisen taideopetuksen sidosryhmät.

Perustuen yhdenvertaisuuslakiin (1325/2014), kaikilla koulutuksenjärjestäjillä on Suomessa oltava yhdenvertaisuussuunnitelma, arvioitava sen täytäntöönpanoa, edistettävä tasa-arvoa ja oikeudenmukaisuutta sekä niiden toteutumista instituutioissa. Kaikesta huolimatta tämän lain toimeenpanon alaraja on edelleen hyvin matala.

Taide-, kulttuuri- ja tapahtumasektorit ovat huomattavasti kasvavia aloja Suomessa ja ne työllistävät arviolta 130 600 ihmistä sekä tuottavat 3.1% BKT:stä (alle EU:n keskiarvosta).

Tutkimustulosten kartoituksesta nousee esiin lukuisia päätelmiä: mahdollinen vääristymä nuorille suunnatuissa taide- ja kulttuurimuodoissa; digitaalisuuden kasvava läsnäolo taidekasvatuksessa; muodollisten ja epämuodollisten ympäristöjen osallisuus aktiviteettien toteutuksessa; paikallisen taiteen ja kulttuurimuotojen alhaalta ylöspäin suuntautuvan luonteen vuoksi sillä on suurempi potentiaali tavoittaa laajemmin eri kohderyhmiä; julkisen rahoituksen tärkeys; tietoa on kuitenkin vain vähän siitä, toteutuuko nuorten tasa-arvoinen pääsy taiteen ja kulttuurin pariin käytännössä; puute siitä mitä tuotosten, lopputulosten ja vaikutusten yhdenmukainen määrittely käsittää; saavutusten arvioinnin puute ja systemaattisen arvioinnin vähyys vallitsee suuressa osassa taidetoimintaa ja harrastuksia. Eriytettyä tutkimustietoa puuttuu myös siitä, miten kulttuuri- ja taidetoiminta vaikuttaa eri ryhmiin.

Päätäjille ja taidekasvatuksen ammattilaisille voidaan tarjota useita suosituksia kuten esimerkiksi: eri sidosryhmien strategisen yhteistyön mahdollistaminen keskittymällä paikkaan; eri ryhmien tasa-arvoinen pääsy osaksi erilaista taide- ja kulttuuritoimintaa sekä sen ylläpito ja arviointi; mahdollisuus rohkaista uusia tukimalleja eri skaaloissa ja niiden välillä toimimiseen (paikallinen, alueellinen, kansallinen ja kansainvälinen); enemmän yhteneväisen linjauksen tarve ajattelussa ja resursseissa julkisen rahoituksen tavoittelemiseksi; yhteisen sanakirjan tarve tuotosten, lopputulosten ja vaikutusten käsitteille; tärkeys tunnistaa eri taide- ja kulttuurimuotojen potentiaaliset eriytetyt vaikutukset harrastustoiminnassa; varmistaa suunnittelu- ja päätöksentekoprosesseissa että taidekasvatus on laajaa ja mahdollistaa paremmin saavutettavia projekteja ja tarjontaa etenkin alueilla joilla ei ole tarjolla niin paljon palveluita.

Timeline

Historical perspectives to arts-based education in Finland

1860s–1920s

1866 Finland's first Public School Act required municipalities to organize public schooling, including arts subjects like drawing, singing, crafts, and gymnastics.

1921 Public schooling became compulsory.

1925 Finland's first independent national curriculum was developed.

1940s–1950s

1940s Municipalities took responsibility for constructing and maintaining sports facilities, with state subsidies supporting sports schools and organizations.

1952 The Helsinki Olympics significantly influenced Finnish sports culture.

1970s

1970 Introduction of national comprehensive schools (grades 1–9), making nine years of education compulsory and municipalizing all private schools.

1970s Formation of music schools and visual arts schools as alternative arts education providers.

1979 Act on the Promotion of Sports and Physical Activity (984/1979) aimed to promote equality in sports and clarified government roles in supporting sports clubs.

1980s

1980 Enactment of the Act on Cultural Activities of Municipalities, allowing flexibility in cultural administration.

1984–1985 Accessibility in sports improved, with municipalities hiring disabled sports professionals and publishing accessibility guidelines.

1990s

1992 Act on Basic Education in the Arts regulated arts education, expanding it beyond music and visual arts to include fields like architecture, dance, and theater.

1993 The Board of Education issued national curriculums for various art forms.

1993 Establishment of Finland's Exercise and Sport (SLU) as a central sports organization.

2000s

2000–2005 Renewal of national curricula for basic education in the arts; final projects introduced as mandatory for formal certification.

2008 The Taikatai operational program launched, emphasizing artistic and practical education aligned with the national curriculum.

2009 The Ministry of Education published its first official cultural policy strategy, promoting sustainable development, multiculturalism, and art accessibility.

2010s

2012 New decree increased lesson hours for artistic and practical subjects in basic education.

2013 Establishment of Valo, a unified organization for sports, which later transitioned to the Olympic Committee in 2017.

2018 Launch of the largest youth art visit project in Finnish history, offering art-focused excursions for students.

2019 Introduction of the Finnish Model for Leisure Activities to provide free hobby opportunities for children and youth.

2020s

2020 Concerns about higher education access led to reforms prioritizing matriculation exam results over entrance exams for university admissions.

1.Introduction (role of art and culture in a society)

The Cultural Literacies' Value in Europe (CLiViE) project develops and applies a Theory of Change (ToC) methodology and Social Return on Investment (SROI) framework to increase our understanding of the value of cultural literacy through arts-based education on social cohesion.

This deliverable (D2.2) provides the national report on arts-based education contexts and young people for Finland. It uses the mapping matrix (D1.2) developed in the project for arts-based education to identify and capture arts-based education activities across different in/formal learning environments and lifelong learning journeys. This deliverable is also informed by **D1.1 (Critical review of the literature for theoretical framework)** which provides a summary of key themes that frame the research model for identifying and ascribing value to arts-based education. The mapping was undertaken through desk research and relied on publicly available material structured around the adoption of UNESCO's Framework for Cultural Statistics.¹ UNESCO defines culture as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only art and literature, but lifestyles, ways of living together, value systems, traditions and beliefs.² Whereas it is not always possible to measure such beliefs and values directly, it is possible to measure associated behaviours and practices. As such, the UNESCO framework defines culture through the identification and measurement of the behaviours and practices resulting from the beliefs and values of a society or a social group. It is a tool for organising and collecting comparable cultural data. Usefully, as a classification instrument, it applies taxonomies of activities, goods and services from recognised international standard classifications to cultural statistics. Accordingly, for the mapping we used the following cultural domains:

¹ THE 2009 UNESCO FRAMEWORK FOR CULTURAL STATISTICS (FCS).

² UNESCO (2001). UNESCO Universal Declaration on Cultural Diversity. Paris: UNESCO.

- A: Cultural and Natural Heritage
- B: Performance and Celebration
- C: Visual Arts and Crafts
- D: Books and Press
- E: Audio-visual and Interactive Media
- F: Design and Creative Services
- G. Tourism
- H. Sports and Recreation

This report covers both formal and informal learning environments and, although not exhaustive, is sufficiently comprehensive to highlight some of the main characteristics of arts-based education in Finland. **Annex 1** provides a summary of the data collected through the matrix. Critically, this report provides a context for design, development, implementation and (e)valuation of the four Finnish case studies in WP3, WP4 and WP5 in the CLiViE project. It also highlights relevant issues related to the calculation of the SROI of the case studies in Finland.³

This report is structured as follows:

- Section 1 - Introduction (role of art and culture in a society)
- Section 2 - Overview of arts-based education, policy and pedagogy practice including how these relate to different age groups of children and young people over their life-

³ There are very few examples of SROI exercise being carried out for arts or cultural activities in Finland, such as the adoption of the UEFA SROI model in football clubs (see <https://fasolutions.com/blog/11-05-2021-fa-solutions-is-sponsoring-a-finnish-football-club-and-helping-them-measure-their-social-return-on-investment/>).

long learning journey

- Section 3 - Overview of policies and programmes on promoting social inclusion and tolerance
- Section 4 - Overview of scale and scope of cultural and creative industries and sector
- Section 5 - Key findings in relation to:
 - Art/Cultural form
 - Digital aspect
 - Age and demographic profile of beneficiaries
 - Institutional setting (formal/informal)
 - Spatial level and duration
 - Funding level and source(s)
 - Outputs
 - Outcomes
 - Impacts
 - Measures of success or indicators used to evaluate
 - Differentiated impact of cultural literacy and arts-based education on diverse young people
 - Differentiated effects of different art forms in achieving wider social impacts

- Section 6 - Conclusion and recommendations
- Annex 1 - Summary matrix map
- Annex 2 - Selected case studies

1.1 Overview of art and culture in a society

Despite the current climate of public funding cuts to arts and culture in Finland,⁴ these activities are still considered important for society. In fact, according to the Finnish Cultural Foundation, culture is critical and is actively engaged.⁵ In the case of young people (15–29), the significance of culture in their lives and free time has also increased with the majority considering that art has intrinsic value, bringing joy, meaningful experiences, increased self-esteem, and promoting learning.⁶ Young people also perceive that art and culture have social significance, connecting them to different communities.

Despite these positive views, there remain notable differences in access to arts and culture activities between, for example, urban and rural areas and among individuals with varying levels of education; in fact, those most actively engaging with art and culture are typically highly educated, receive competitive compensation, and live in urban areas of Southern Finland.⁷ There also remain concerns with access and equal opportunities to participate in organised hobbies. For example, the increase in cost of these hobbies has had a negative impact on access by some children,⁸ and since the 2000s, children from poorer families have been

4 Finnish government outlines cuts to arts and culture sectors, YLE News, 23 September 2024. <https://yle.fi/a/74-20113399>

5 Finnish Cultural Foundation (2022). Kulttuuribarometri 2022 [A survey of cultural behavior and attitudes 2022]. The Finnish Cultural Foundation. <https://skr.fi/serve/kulttuuritutkimus-2022>

6 Myllyniemi, S. (2009). Taidekohtia – Nuorisobarometri 2009 [Art spots – A Survey of Youth Behavior and Attitudes]. Finnish Youth Research Society/Finnish Youth Research Network, Publications 97. Yliopistopaino. <https://tietoanuurista.fi/julkaisut/nuorisobarometri-2009/>

7 Kalenius, A., Bernelius, V., Hyvönen, I. (2024). Sivistyskatsaus 2024 [Bildung Review 2024]. Publications of the Ministry of Education and Culture, Finland, 2024:25. Ministry of Education and Culture.

https://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/165591/OKM_2024_25.pdf?sequence=1&isAllowed=y

8 Aapola-Kari, S. (2023). Vaihteleva vapaa-aika. Lasten ja nuorten vapaa-aikatutkimus 2022 [Varied Free Time: A Report on Children and Young People's Free Time 2022]. Reports of the National Sports Council of Finland 2023:8. The Ministry of Education and Culture, The National Youth Council, the National Sports Council, Finnish Youth Research Society. <https://www.liikuntaneuvosto.fi/wp-content/uploads/2023/08/Vaihteleva-vapaa-aika-Vapaa-aikatutkimus-2022.pdf>

excluded from participating in many art and cultural activities leading to social differentiation in parts of Finland.⁹ Compounding this issue has been the growing focus on competitive sports in Finland which has discouraged some participation of children and young people.¹⁰ In response, the public sector has sought to encourage greater participation in arts, culture and sports through the promotion of different projects, initiatives and programmes.¹¹

The public school system, such as in lower secondary and upper secondary schools, plays a central role in arts-based education, reaching entire age groups and students from diverse backgrounds.¹² Arts-based education in Finland is often referred to as ‘artistic and practical subjects’ in basic education and ‘art and physical education’ in upper secondary education. This difference is due to the content of arts-based teaching at the two educational levels. In basic education, artistic and practical subjects include visual arts, music, crafts, home economics, and physical education. In general upper secondary education, only visual arts, music, and physical education are mandatory for students.

Beyond the arts-based teaching provided by teachers in formal institutions, Finland has a long history of collaboration between formal and non-formal education providers. For example, the national core curriculum acknowledges libraries, sports, arts, nature centers, and museums as integral parts of learning environments in formal education,¹³ and highlights the wider learning environment and spaces of engagement in arts-based education. There is also strong evidence to suggest that Finnish ISCED levels 2 and 3 students are also active in arts and cultural activities in their free time. For example, according to the Finnish Institute for Health and Welfare more than 90% of students on ISCED levels 2 and 3 participate in regular leisure

9 Puronaho, K. (2014) Drop-out vai throw-out? Tutkimus lasten ja nuorten liikuntaharrastusten kustannuksista [Drop-out or throw-out? A study on the costs of physical activities for children and young people]. Publications of the Ministry of Education and Culture 2014:5. The Ministry of Education and Culture. <https://julkaisut.valtioneuvosto.fi/handle/10024/75232>

10 Lehtonen, K. (2012). Nuorten harrasteliikunnan kehittäminen 1999–2011 [Development of recreational sports for young people 1999–2011]. Research Reports on Sports and Health 253. Publications of the National Sports Council 2012:2. <https://www.liikuntaneuvosto.fi/wp-content/uploads/2019/09/Nuorten-harrasteliikunta.pdf>

11 The Finnish Model for leisure Activities (2024). The Finnish Model for Leisure Activities. The Ministry of Education and Culture. <https://harrastamisensuomenmalli.fi/>

12 Juntunen, M.-L. & Anttila, E. (2019). Taidekasvatus: Peruskoulun sokea piste [Art Education: the Blind Spot of Comprehensive School]. *Kasvatus* 50(4), 356–363.

13 Finnish National Agency of Education (2016). National core curriculum for basic education 2014. Finnish National Agency of Education.

activities in some form.¹⁴ Moreover, 38% reportedly engage in regular guided physical activities, and 14% in guided art and culture activities. Non-formal arts-based education in Finland, including guided physical, art, and culture activities, is organised in various ways. Sports, for example, are typically organised by sports clubs, and there are more than 8000 registered sports clubs, operating under 74 sports associations in Finland.¹⁵ In addition, the emergence of formally governed (but not formally organised), arts-based education has led to an additional 372 institutions that organise basic education in the arts. Among these, 143 are music schools, 107 adult education centers,¹⁶ and 122 other institutions.¹⁷

2. Overview of arts-based education, policy and pedagogy practice

Formal arts-based education for youth at ISCED levels 2 and 3 is legally prescribed and is provided in national comprehensive schools, general upper secondary schools, arts-based vocational schools, and institutions offering basic education in the arts. Comprehensive schools (grades 1–9, typically ages 7–15) are the only arts-based education providers that reach all students in specific age groups. The typical learning pathway in schools can be seen in **Figure 1**. In this figure the range of arts and cultural activities across different age groups and art and cultural forms can be seen. There were nearly 190 000 children taking part in lower secondary education. Understandably, then, comprehensive schools are crucial for arts-based education, especially given that children's and young people's opportunities to participate in out-of-school arts-based activities are significantly influenced by education and income levels of families.¹⁸

14 Finnish Institute for Health and Welfare (2024). Kouluterveyskyselyn tulokset [Results of the School Health Survey]. Finnish Institute for Health and Welfare. <https://thl.fi/tutkimus-ja-kehittaminen/tutkimukset-ja-hankkeet/kouluterveyskysely/kouluterveyskyselyn-tulokset>

15 Club Database (2024). Seuratietokanta [Club database]. Likes, Jamk University of Applied Sciences. www.seuratietokanta.fi

16 In Finland, adult education centers also provide education to children and young people.

17 Statistics Finland (2024). Taiteen perusopetusta antavat oppilaitokset alueittain [Educational institutions providing basic education in the arts by region]. Statistics Finland (Register of educational institutions). <https://www.taidejakulttuuri.fi/statistic/tpo-oppilaitokset/>

18 Juntunen, M.-L. & Anttila, E. (2019). Taidekasvatus: Peruskoulun sokea piste [Art Education: the Blind Spot of Comprehensive School]. *Kasvatus* 50(4), 356–363.

Figure 1: Learning pathways

Formal education					Informal education			
					Early Childhood 0–6 years			
Music education • Focus on foundational musical exposure and skill-building. Emphasizes joy, creativity, and togetherness through music. • Builds perceptual and kinesthetic skills, encouraging a positive attitude toward music. • Focus on basic activities like singing, playing instruments, and moving to music. • Uses simple and engaging pedagogical approaches tailored to young learners.	• Prioritizes group activities to foster cooperation and joy. • Emphasis on building joy and a foundational appreciation for music. • Focus on perceptual skills and basic musical concepts like pitch and rhythm. • Priority on sharing and enjoying music together. • Basic elements like pitch, rhythm, and dynamics. • Simple collaborative music-making activities. • Introduction to age-appropriate and culturally relevant repertoire.	Visual Arts education • Introduces basic exploration and production of culturally diverse images. Focuses on building identity, cultural competence, and a sense of community through imagination and play. • Encourages foundational critical thinking, sensory coordination, and aesthetic appreciation. • Emphasizes awareness of visual arts as a part of daily life and cultural heritage. Focuses on experiential, hands-on, and play-based learning.	technologies, and materials. Encourages personal exploration, group activities, and multisensory approaches. Includes playful experimentation and cross-disciplinary connections. Establishes a personal relationship with visual arts through imagination and exploration. Focuses on sensory development, teamwork, and foundational skills. Highlights cultural diversity and the pupils' immediate visual environments.	Crafts • Focus on foundational skills like touch sensitivity, motor skills, creativity, and spatial awareness. • Emphasis on exploring materials and processes through play and experimentation. • Introduces basic concepts of sustainability, cultural appreciation, and ethical values. Learning is heavily experiential, using play, stories, and multisensory approaches. Encourages exploration of diverse materials (wood, fabric, etc.) and simple tools. Integrates ICT for documentation and idea generation but at a basic level.	Building confidence and joy in crafts through exploration and simple projects. Equal focus on self-expression and appreciation of cultural diversity. Developing persistence and teamwork through guided activities. Pupils are introduced to the basics of crafting, focusing on creativity, play, and exploration. Learning is centered on developing motor skills and an appreciation for craftsmanship. Integrates ICT for documentation and idea generation but at a basic level.	Physical Education • Focus on well-being through basic physical, social, and psychological functional capacity. Emphasizes learning fundamental movement skills and fostering positive experiences of physical activity. • Introduces concepts of equity, togetherness, and cultural diversity in a playful, imaginative context. • Activities focus on basic motor skills (e.g., running, jumping, ball games). • Encourages exploration and imagination, using playful and cooperative methods.	• Learning environments include simple, seasonally appropriate activities indoors, outdoors, and in nature. • Playfulness and positive experiences dominate. • Focus on developing fundamental movement and social skills through cooperative play. • Psychological development centers on handling emotions in games and competitions.	Art education begins as early as 1.5 years old in some institutions (e.g., Turku Art School). Early childhood art programs target ages 3–6, fostering creativity and foundational skills.
Grades 1–2								
Music education • Deepens understanding of musical concepts and cultural contexts. • Encourages conscious analysis of music and its meanings. • Promotes self-image as musicians and integrates music into broader school and societal contexts. • Introduces more structured and analytical approaches to music-making. • Encourages interdisciplinary projects and exploration of musical phenomena. • Begins incorporating technology into music education.	• Greater emphasis on understanding and applying musical concepts. • Focus on self-image as musicians and integrating music into cultural experiences. • Encourages reflective and analytical thinking about music. • Expands content to include harmony, timbre, and form. • Broader exploration of diverse music genres and cultural contexts. • Emphasis on connecting music to pupils' lives and other subjects.	Visual Arts education • Expands the exploration of culturally diverse images into more structured artistic practices. • Strengthens pupils' ability to critically analyze visual cultures, media, and environmental phenomena. • Promotes deeper cultural competence and encourages societal impact through art. • Broadens the focus to include local and global cultural connections. • Advances goal-oriented, multisensory learning with critical and interdisciplinary approaches.	• Introduces the analysis of information sources and responsible technology use. • Encourages thematic and project-based learning, combining independent and collaborative work. • Connects visual arts with other school subjects and societal contexts. • Strengthens analytical thinking and societal awareness through art. • Increases focus on understanding visual cultures in various environments. • Encourages pupils to see their role in cultural and global contexts.	Crafts • Strengthens the ability to manage a complete crafts process from idea to production. • Expands focus to include understanding and application of technological concepts (e.g., programming, robotics). • Promotes critical thinking about consumer habits, ethical issues, and sustainability. • Incorporates more structured experimentation and use of tools, machines, and digital technologies. • Projects become more interdisciplinary, combining crafts with other subjects and cultural exploration.	• Introduces critical evaluation of materials, designs, and production methods. • Strengthened focus on mastering the crafts process, including planning and assessment. • Exploration of ethical, sustainable, and technological dimensions of crafts. • Encourages critical engagement with materials and consumer habits. • Learning becomes more structured, with an emphasis on managing and refining the crafts process. • Pupils begin to critically analyze their work and apply interdisciplinary knowledge.	Physical Education • Builds on earlier goals by promoting independence in physical activity. • Broadens the focus to include planning and responsibility for activities. • Encourages development of a physically active lifestyle and learning through physical activity, with a stronger emphasis on self-assessment and reflection. • Expands methods to include problem-solving and collaborative tasks. Introduces varied physical activities (e.g., ice/snow sports, dance, gymnastics).	• Encourages pupils to take a more active role in planning and executing activities responsibly. Incorporates fitness technology and national monitoring systems for self-assessment. • Stronger emphasis on skill development and social responsibility. • Activities are more varied, with a focus on teamwork, goal-setting, and persistence. • Introduces critical thinking about physical activity and health promotion.	Children and Youth 7–18 years Comprehensive art education for visual arts, music, dance, theater, and media is widely offered. Structured progression ensures skill development annually. Curricula often follow national frameworks for arts education.
Grades 3–6								
Music education • Expands critical understanding and interpretation of music. • Develops advanced musical skills, self-expression, and creativity. • Emphasizes the societal and communicative roles of music and introduces critical media literacy. • Includes complex, independent, and collaborative projects. • Uses technology extensively, focusing on digital media, copyright, and ethical considerations. • Encourages pupils to critically evaluate music in cultural and societal contexts.	• Strong emphasis on critical literacy in music and its broader implications in society. • Focus on advanced skills, independent creativity, and collaborative production. • Integration of ethical, cultural, and technological aspects of music. • Advanced exploration of musical concepts and notation. • Analysis of music's societal roles and historical contexts. • Encourages pupils' creative compositions and critical evaluations.	Visual Arts education • Advances identity-building and cultural competence with an emphasis on global awareness and societal influence. • Develops critical literacy in visual culture, engaging students with broader societal and global issues. • Encourages exploration of complex visual arts phenomena, including artistic traditions and contemporary practices. • Integrates preparation for further studies and career readiness in visual arts. • Employs advanced experimentation and problem-solving in both independent and collaborative settings.	• Integrates contemporary practices and traditional art forms. • Places strong emphasis on digital and media literacy, including ethical considerations. • Incorporates cross-disciplinary projects addressing global and societal issues. • Deepens critical thinking and societal engagement, with an emphasis on visual culture's role in communication and identity. • Explores cultural diversity and complex phenomena in visual arts. • Prepares pupils for advanced studies and professional pathways, integrating contemporary and digital practices.	Crafts • Focus shifts to high-quality, functional, and ecologically sustainable production. • Encourages entrepreneurial learning and connections to working life. • Prepares pupils for real-world applications, emphasizing independence and collaboration in complex projects. • Leverages advanced tools like 3D modeling, embedded systems, and mobile devices. • Promotes collaboration and cross-disciplinary projects with societal, cultural, and technological themes. • Emphasizes occupational safety, professional-quality production, and global perspectives.	• Strong emphasis on preparing pupils for further studies, working life, and entrepreneurship. • Focus on creating meaningful, functional, and sustainable products with real-world applications. • Greater independence, collaboration, and integration of cultural and global issues. • Emphasis is on applying skills in real-world contexts, with a focus on sustainability, entrepreneurship, and global citizenship. • Pupils are expected to work independently and collaboratively on complex, high-quality projects.	Physical Education • Shifts toward versatile application of movement skills and fostering lifelong physical activity habits. • Prioritizes health-promoting activities and strengthens commitment to a safe learning atmosphere. • Greater emphasis on personal responsibility, self-image development, and understanding training principles. • Focuses on advanced application of skills across diverse sports and physical activities. • Introduces more structured training principles (e.g., strength, endurance, flexibility). • Includes swimming and water rescue skills. • Encourages pupils to evaluate their physical activity choices and impact on health. • Emphasis on lifelong physical activity habits and advanced personal development. • Encourages self-directed learning and accountability for personal health. • Includes a greater focus on fitness metrics, physical training principles, and communal well-being through group activities.	Young Adults 15–20 years Advanced art programs for deeper exploration and preparation for vocational or higher education, thinking and social engagement locally and globally.	
Grades 7–9								

Furthermore, the amount of teaching in art domains in lower secondary education is determined by the state with the general aims of arts-based education in formal lower secondary education are outlined in the national core curriculum for basic education. Moreover, the amount of teaching provided over the three years includes at least 76 hours each in music, visual arts, and crafts, 266 hours in sports, and 380 hours in native language and literature.

It is compulsory to attend upper secondary education, and students can choose to continue their upper secondary studies in either general upper secondary schools or vocational schools. Compulsory education ends when a student turns 18 or when they complete a second-level degree (matriculation degree or vocational degree). In 2022, nearly 110,000 students attended general upper secondary education, while a little over 17,000 students attended arts-based vocational education. All general upper secondary schools are required by law to offer courses in music, visual arts, and sports. The compulsory studies over the three years consist of six study credits (i.e., three courses) in music and/or visual arts, four study credits (i.e., two courses) in sports, and twelve study credits (i.e., six courses) in native language and literature. In addition, upper secondary schools are required to offer three advanced courses in the aforementioned art domains as elective courses. General lower and upper secondary schools are allowed, and often choose, to offer additional arts-based education as elective studies. The content of arts-based courses and training in vocational education is defined by the education provider, although licenses for providing such education are granted by the state.

Complementing the resources available through general upper secondary schools is a network of 36 upper secondary schools providing specialist education in music, dance, theatre, creative writing, audiovisual and interactive media, visual arts, crafts and design, and sports. In addition, the upper secondary schools with a focus on sports support young athletes regionally and across sports disciplines, and have applied for and received a special education designation from the Ministry of Education. This designation is granted based on the school's ability to develop and disseminate national models and best practices related to pedagogy, organisational culture, and learning environments in accordance with the school's special educational emphasis. These schools offer a versatile selection of courses in their areas of

specialisation and seek to develop students' skills across particular areas of art. Admission is based on selection including lower secondary school Grade Point Averages (GPAs).

Aside from formal schooling, there are approximately 435 institutions providing basic education in the arts, of which 139 receive government funding based on teaching hours. Basic education in the arts is offered in, *inter alia*, music, dance, visual arts, media arts, circus arts, literary arts, architecture, theater arts, and crafts. Some art forms are primarily taught through individual instruction, while others focus on group teaching.¹⁹ Basic education in the arts refers to goal-oriented teaching in various art fields, primarily targeted at children and young people. The teaching progresses from one level to another, providing students with the skills to express themselves and to apply for professional and higher education in the relevant art or cultural field. The duration and content of the training in basic education in the arts are defined by the education provider. However, the curricula must be based on the national core curriculum for basic education in the arts, as required by the Finnish National Agency for Education. The national core curriculum outlines the objectives and key content of basic education in the arts and licenses to provide education are granted by the Ministry of Education and Culture.

There are also a number of arts-based education activities and initiatives linking formal and non-formal stakeholders linked to national bodies, such as the Ministry of Education and Culture, the National Agency of Education, local authorities, and the Finnish Cultural Foundation. These initiatives seek to reach out to a wider group of young people and include the Schools on the Move program, the Finnish Model for Leisure Activities, Children's Culture Promise, and Taidetestaajat (Art Testers). The *Schools on the Move* programme aims to promote students' physical activity during school days and draws inspiration from the Finnish Model for Leisure Activities encourages young people to engage in arts-based hobbies by providing opportunities to do so in connection with their school days. Art Testers also provide opportunities for young people to experience art in various forms, allowing them to engage with art during school days as part of formal school activities. The majority of arts institutions in Finland provide arts education in the form of school collaboration. Typically, this involves

¹⁹ <https://valtioneuvosto.fi/-/1410845/yli-2-2-miljoonaa-euroa-taiteen-perusopetukseen>

organised school visits for students in basic education. For example, in the Art Testers project, 98% of the participating arts institutions had organised school visits prior to the launch of the project.²⁰ In contrast, to these top-down initiatives, there are a number of bottom-up and community-led nonformal art-education projects and programmes. Many of these activities in informal contexts are supported by legislation, such as the article 31 of the United Nations Convention on the Rights of the Child and the Youth Act (United Nations Convention on the Rights of the Child, November 20, 1989; Youth Act 1285/2016).

3. Overview of policies and programmes on promoting social inclusion and tolerance

Based on the Non-Discrimination Act (1325/2014), all education providers in Finland are required to have a non-discrimination plan, evaluate its implementation, and take action to promote equality and equity within the institution. However, there remain low threshold levels in enforcing this legislation,²¹ and examples of systemic racism persist.²² One particular concern in Finland has centred around ‘transition’ problems between different levels of school with stark differences between language groups (see **Figure 2**).²³ In relative terms, those belonging to the group of non-native speakers (in practice these were identified as ‘immigrant’ youth) had about three times as many transition problems as native speakers of national languages. Interestingly, Swedish speakers had around one-third fewer transition problems than Finnish speakers, and the difference between the relative shares of both Finnish-speaking and non-Finnish-speaking persons and the relative shares of Swedish-speaking persons was biggest among those excluded from education. Perhaps the most alarming aspect is the experience of the ‘immigrant youth’. Definitions of what this groups constitute remain problematic in Finland as there is a lack of reliable information and data, such as whether it includes children from different ethnic backgrounds that were born in Finland. Nonetheless,

20 Pääjoki, T. (2021) Kristallikruunuja ja samettiverhoja: koulut ja taidetoimijat yhteistyössä Taidetestaajat-hankkeessa [Crystal chandeliers and velvet curtains: schools and artists in cooperation in the Art Testers project]. Uniarts.

https://taju.uniarts.fi/bitstream/handle/10024/7275/Kokos_09_2021.pdf?sequence=1&isAllowed=y

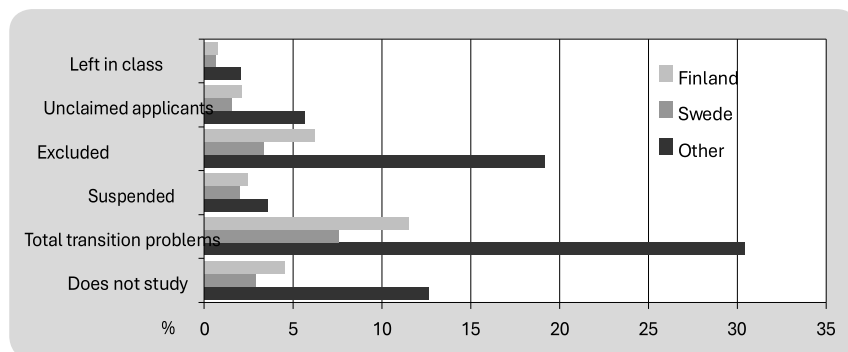
21 Hellum, A., Ikdahl, I., Blaker Strand, V., & Svensson, E. M. (2024). Nordic Equality and Anti-Discrimination Laws in the Throes of Change: Legal Developments in Sweden, Finland, Norway, and Iceland (p. 264). Taylor & Francis.

22 Badrummonir, H. (2024). Exploring systemic racism in Finnish society.

²³ <https://www.sitra.fi/wp/wp-content/uploads/2017/02/raportti75-2.pdf>

according to the Sitra report, 12% of ‘immigrant youth’ were excluded from education with claims that ‘language’ and ‘cultural’ factors make it difficult for them to access education. However, what is absent from these conclusions are any meaningful data and analysis on links between socio-economic conditions and exclusion.

Figure 2. Relative numbers of different transition problems among Finnish, Swedish and other speakers (%)



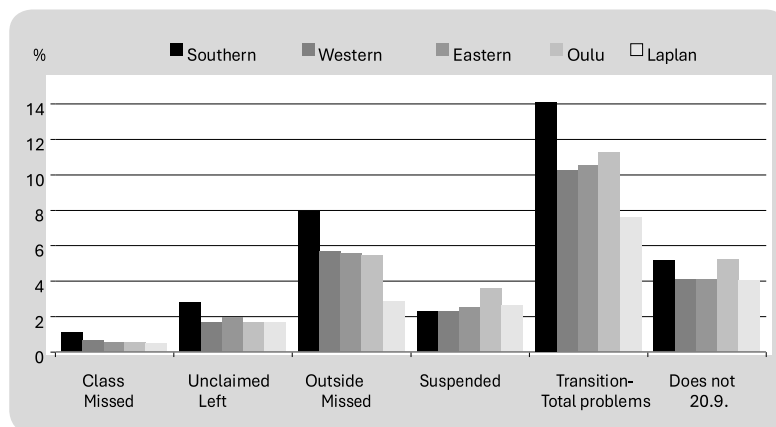
There are also regional differences in the relative numbers of transition problems (see **Figure 3**). Here difficulties in transferring to upper secondary education were most prevalent in Southern Finland and least in Lapland. Staying in class, not applying in the joint application process, and being excluded from education were clearly more common in Southern Finland than in other provinces. Early discontinuation of education was clearly more common in the Province of Oulu than in other provinces. Due to the high dropout rate, the Province of Oulu stood out in the number of all transition problems at a higher level than Western and Eastern Finland. The issue of transition can also be implied when it comes to arts and culture activities.

Despite these concerns, the Finnish national core curricula seeks to support children's and youths' growth into humanity, characterised by the pursuit of truth, goodness, beauty, justice, and peace.²⁴ However, ‘multicultural’ education has been criticised for its strong ‘everyone is

²⁴ Finnish National Agency of Education (2022). National core curriculum for early childhood education and care 2022. Finnish National Agency of Education.
the national core curriculums for early childhood education and care

equal' discourse and narrow approach to teaching in formal education.²⁵ In response, the most recent national core curriculum has sought to emphasise Finnish culture as evolving through interaction between different cultures and highlights the value of cultural diversity within Finnish society,²⁶ including an attempt towards social justice in education by acknowledging that all students are diverse and that cultural identities are dynamic.²⁷ This core curricula also seeks to promote cultural literacy through transversal skills, including global and cultural competence, interaction competence, and social competence, throughout the learning path. However, given the recent changes in the political landscape it is unclear whether these aspects of the national core curricula will be maintained or removed.

Figure 3. Relative numbers of different transition problems in different counties (%)



More positively, there are a number of third sector initiatives that seek to promote social inclusion and tolerance, such as the Timeout model.²⁸ Established in 2019 by the Finnish Cultural Foundation, Jenny and Antti Wihuri Foundation, Finnish Innovation Fund Sitra, and the Swedish Cultural Foundation it seeks to facilitate discussions and dialogue among people from different backgrounds. The model has been used by over 350 different organisations, with

25 Riitaoja, A. L. (2013). Toiseuksien rakentuminen koulussa: Tutkimus opetussuunnitelmista ja kahden helsinkiläisen alakoulun arjesta [The construction of othering in school: A study of curricula and the everyday life of two primary schools in Helsinki]. Doctoral dissertation, University of Helsinki. <https://helda.helsinki.fi/items/cc3f86c9-1e07-43cb-ae9f-d506d6a775aa>

26 Finnish National Agency of Education (2016). National core curriculum for basic education 2014. Finnish National Agency of Education.

27 Hummelstedt, I. (2022). Acknowledging diversity but reproducing the Other : A critical analysis of Finnish multicultural education. Academic Dissertation, University of Helsinki. <http://hdl.handle.net/10138/342840>

28 Timeout Foundation (n.d.) Timeout. Website of the Timeout Foundation. <https://www.timeoutdialogue.fi/whats-timeout-about/>

65,000 participants, including the Government Office, the Public Education Society, the Kalliola Settlement, and several municipalities and cities such as Helsinki, Lahti, Espoo, Hämeenlinna, Oulu, Turku, Tampere, Jyväskylä, and Tuusula. Other participants include the Finnish Red Cross, the Parents' Association, the National Agency for Education, the Finnish Scouts, and selected ministries and schools. Additionally, the Peace Education Institute aims to help educators create safe, inclusive, and equal spaces for children and young people in in/formal settings, focusing on anti-racism, equality, and global citizenship. The institute organises education and training and provides methods and materials for educators. It also coordinates the national anti-racism and anti-discrimination week (held annually in March) and develops relevant materials and activities for schools from early childhood education to upper secondary education. These materials aim to help children and young people reflect on everyone's right to be themselves as equals and to learn to respect all people, regardless of their characteristics or habits. The materials also support children's and young people's skills in identifying and combating discrimination.

In 2023 the Ministry of Education and Culture developed and published an action plan to promote diversity in the fields of art and culture and cultural literacy.²⁹ It was based on a report recommending the mainstreaming of the diversification of the Finnish population into all art and cultural policy planning and decision-making and includes art education. Interestingly, it aimed to recognise the diversity of cultural heritage in Finland, strengthen intercultural dialogue, and provide all Finnish residents with opportunities to increase their cultural knowledge and skills. The measures included strategies for arts educators and institutions, funding strategies, and guidance on the performance and targets of arts institutions and educators. However, it is unclear whether this action plan will be implemented by the new government.

29 Lumme-puro, M. (2023). Taide, kulttuuri ja moninainen Suomi. Opetus- ja kulttuuriministeriön toimenpideohjelma moninaisuuden edistämiseksi taiteen ja kulttuurin alalla [Art, Culture and Diverse Finland. The Ministry of education and Culture's action plan to promote diversity in the field of art and culture]. Publications of the Ministry of Education and Culture, Finland 2023:28. Ministry of Education and Culture.
https://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/165054/OKM_2023_28.pdf?sequence=1&isAllowed=y

4. Overview of scale and scope of cultural and creative industries and sector

The art, culture, and events sectors are a significant growth area in Finland.³⁰ For example, according to Statistics Finland, the art and culture sectors employ approximately 130,600 people, while the event sector employs around 200,000 people³¹. In 2022, the cultural sector employed approximately 2.7% of the entire workforce in Finland. The arts and culture sectors' contribution to Finland's GDP is 3.1% (below the EU average) indicating substantial growth potential. The sector's importance is highlighted further by the fact that forestry and agriculture, traditionally seen as crucial to the Finnish economy, contribute about 1.96% and 0.75% to the GDP, respectively. In 2022, the creative industries generated a turnover of around 14 billion euros, primarily through networks of over 130,000 small businesses and the self-employed.

Different aspects of the art, culture, and events sectors have been highlighted in a recent creative economy roadmap which aims to support the growth of businesses in the creative industries.³² The roadmap measures includes: identifying ecosystems and networks and changes in value chains; different kinds of skill gaps; business development services; measures to promote growth and internationalisation; and assessment methods and indicators. However, it is unclear whether this roadmap will be implemented by the new government.

30 TAKU (2024). Taide- ja kulttuurialan avainlukuja [Key Numbers of the Art and Culture Field]. Trade Union for Art and Culture Professionals TAKU. <https://taku.fi/nain-vaikutamme/taide-ja-kulttuurialan-avainlukuja/>

31 Please note that Statistics Finland's figures do not include the field of cultural events. The figures reported here are based on those provided by the Event Industry Association, which include, for example, catering services.

32 <https://julkaisut.valtioneuvosto.fi/handle/10024/162474>

5.Key findings:

5.1 Art/Cultural form

The data covering both formal and informal education settings highlights that all art and cultural forms are being promoted. However, at a superficial level the data also points to a greater emphasis in activities targeting music and sports. Interestingly, this focus seems to reflect the wider availability of organisations that provide these activities, especially in the informal (and quasi informal) education environments. **Annex 2** provides a number of detailed case studies that highlight different art and cultural forms delivered by a range of organisations.

5.2 Digital aspect

From the data most of the arts-based education have a digital aspect. In formal arts-based education, the use of digital media and information and communication technology is systematically implemented across subjects and throughout both lower and upper secondary education. Similarly, in the informal sector, many arts-education projects involve the use of digital media, with some or all the content being presented in a digital format. Underpinning these data is the growing emergence of the importance of digital art and culture forms as a sector in themselves. This is closely aligned to attempts at promoting digital and creative industries as economic sectors.

5.3 Age and demographic profile of beneficiaries

From the data the arts-based education is targeted at all ages. This is in line with the overall ambition of ensuring that children and young people have equal access to art and culture. However, what is unclear from the data is whether the potential equal access translates to actual involvement. This is especially pertinent given that the geography of delivery still tends to be in and around the Helsinki capital region. Another gap appears to be activities targeting particular vulnerable groups, such as young people with a disability or from different ethnic backgrounds. Nonetheless, there are a number of projects targeting groups of young people, such as the YMCA's Camera Obscura, Youth Meeting Place, Sports for Social Change, and

Night Basketball. These initiatives promote the well-being, community participation, safety, and inclusion of young people from socially deprived or disadvantaged backgrounds, such as those with low socioeconomic status, through drama and sports activities. In addition, projects, such as *Icehearts* and *Selkopolku*, focus on the well-being and societal participation of ‘at-risk youth’. *Icehearts*, for example, established in 1996, uses team sports to support the psychosocial well-being of vulnerable children and young people. It has positively impacted school attendance, behavior, friendships, social skills, self-esteem, resilience, and family relationships. *Selkopolku*, on the other hand, aids students who struggle with reading standard language literature due to various reasons, helping them to become proficient readers, promoting their ability to act in today’s society.

5.4 Institutional setting (formal/informal)

The data point to a mix of formal and informal settings involved in the delivery of arts and cultural based activities. Unsurprisingly, formal settings, such as schools, tend to focus on more traditional art forms, such as music and visual arts. Informal settings appear to be more able to promote less mainstream arts and cultural forms, such as breakdancing and DJing.

5.5 Spatial level and duration

The data support earlier observations that art and culture activities delivered in formal education environments tend to reflect national priorities. However, at a local level arts and cultural forms that are developed and promoted tend to be more diverse and more likely to engage with a wider group of beneficiaries.

5.6 Funding level and source(s)

From the data, public funding tends to be the main resource supporting arts and cultural activities in Finland. This funding is framed by a legal structure which is linked to public expenditure and the strategic aims of the state in terms of promoting arts-based education. Interestingly, the most significant part of art support is directed to permanent art institutions and individual artists. Another distinct feature of Finnish art funding is the subsidy paid from

gambling profits, which complements (or compensates for) state budget funding. The share of gambling funding in state art funding is clearly the largest in the EU. Moreover, profits from betting activities also finance activities of a permanent nature. For example, the state support of the National Theatre, the National Opera, and the National Gallery is paid in full from betting profits.³³ However, reliable data on private funding for the arts and culture is unavailable although some organisations, such as the Kone Foundation, contribute to these wider aims.

5.7 Outputs

The data highlights an extensive reach, with both formal and informal arts-based education programs encompassing large numbers of children and young people, often covering entire age groups. The measurement of outputs tends to be linked to requirements of funding. However, there remains a lack of a consistent definition of what an output covers.

5.8 Outcomes

Despite Finland's extensive art education network in both the public and private sectors, there is relatively little information available about the outcomes of these activities. There are, however, some anecdotal examples of positive effects of these activities.

³³ Finnish Cultural Foundation (2015). Rahan kosketus: Miten taidetta Suomessa rahoitetaan [The touch of Money: How Art is Funded in Finland]. Finnish Cultural Foundation. <https://skr.fi/serve/rahan-kosketus>.

5.9 Impacts

As with outcomes there is very little evidence of the impact of the different art and cultural forms. There are, however, some anecdotal examples of positive effects of these activities.

5.10 Measures of success or indicators used to evaluate

There are little data on the measures of success in arts-based activities. Available data tend to be in the informal sector and includes Helsinki City Council's annual follow-up and evaluation meetings using indicators developed by UNICEF to assess the achievement of measures and goals. The YMCA also collects feedback from participants during the activity days and is used as part of its monitoring processes.

5.11 Differentiated impact of cultural literacy and arts-based education on diverse young people

There are limited data on the differentiated effects of these arts-based activities on different groups. Many publicly funded arts-based education initiatives aim to provide equal opportunities for all young people, particularly those with restricted access to arts-based education or at risk of marginalisation. However, the findings here echo a report by the National Sports Council which highlighted that the current monitoring and evaluation systems do not adequately track whether initiatives are reaching the intended young people.³⁴ The report called for changes in funding instruments to clearly define equality and equity concepts from the perspective of different groups, enabling better evaluation of the impact on various groups

34 National Sports Council (2018). *Selvitys Valtionhallinnon toimenpiteistä lasten ja nuorten harrastustoiminnan edistämiseksi* [Report on the State Administration's measures to promote recreational activities for children and young people]. State Youth Council, National Sports Council, Funding Centre for Social Welfare and Health Organisations (STEA). Publications of the National Sports Council 2018:1. https://www.liikuntaneuvosto.fi/wp-content/uploads/2019/09/LNH_raportti_2501.pdf

of children and young people. It also recommended standardising the information collection methods across different forms of arts-based education activities.

5.12 Differentiated effects of different art forms in achieving wider social impacts

There are limited data to suggest any appreciation by providers of education of the differentiated effects of different art forms in achieving wider social impacts.

5.13 Pedagogy, didactic and instruction method

The data has not identified any clear concerns or consideration to the use of particular pedagogy, didactic and instruction methods. However, some references to alternatives methods, such as Steiner, can be found from the examples.

6. Conclusions and recommendations

This report has highlighted that art and culture-based activities remain an important part of education and the development of young people in Finland. For a country of just over 5.5 million both the scale and scope of activities are extensive. However, there remain a number of challenges that stand out, such as unequal access to arts and culture activities and the patchy provision of opportunities across the country. The increasing ‘privatisation’ of access is also having a negative impact on certain groups, such as young people from socio-economically disadvantaged families. In addition, certain groups, such as ‘immigrant youth’ are more likely to be excluded from activities. Positively, there is some recognition for the diversity of cultural heritage in Finland, to strengthen intercultural dialogue. Moreover, the art, culture and events sectors, although small, pay an important role in Finland. However, how these will be maintained because of recent changes in the political administration remain unclear.

More generally, this report highlights a number of key features that are relevant for the design, development, implementation and (e)valuation of the four Finnish case studies in WP3, WP4 and WP5 in the CLiViE project. In particular, there is a limited understanding of key aspects,

such as around differences between outputs, outcomes and impacts. Related to this issue is the lack of any systematic measurement of the effectiveness of arts-based activities. This reflects a growing recognition that current monitoring and evaluation systems do not adequately track whether arts and culture-based initiatives are reaching target young people.³⁵ In addition, there is recognition for the need for changes in funding instruments to clearly define equality and equity concepts from the perspective of different groups, enabling better evaluation of the impact on various groups of children and young people. This is especially relevant when it comes to considering any differentiated effects as any links between different art and cultural forms and access by different groups is *ad hoc* and fragmented. Mindful of this a number of recommendations can be made targeting both policy-makers³⁶ and educators.

6.1 Recommendations to policy-makers

- Use the lens of ‘place’ and consider how different stakeholders can be empowered to work more strategically together through existing public bodies and funding to facilitate a more holistic development in arts and culture-based education.
- Maintain the need for equal access and to evaluate participation by different groups in different arts and cultural activities.
- Encourage new models of support to work between different scales (local, regional, national and international) and to consider better alignment of collaborative and strategic regional programmes and initiatives to work in areas and locations that are currently underserved.
- Consider changes in funding instruments, including a need to assess the barriers around competitive tendering, to clearly define equality and equity concepts from the

35 National Sports Council (2018). Selvitys Valtionhallinnon toimenpiteistä lasten ja nuorten harrastustoiminnan edistämiseksi [Report on the State Administration's measures to promote recreational activities for children and young people]. State Youth Council, National Sports Council, Funding Centre for Social Welfare and Health Organisations (STEA). Publications of the National Sports Council 2018:1. https://www.liikuntaneuvosto.fi/wp-content/uploads/2019/09/LNH_raportti_2501.pdf

36 These recommendations will support decision makers at all tiers of governance.

perspective of different groups, enabling better evaluation of the impact on various groups of children and young people and to support under-resourced areas.

- Encourage more joined up alignment of thinking and resources to better target public funding and to strengthen links with private funding and finance.
- Investigate the impact of ‘privatisation’ of arts and culture-based activities for young people.
- Ensure there is a common lexicon around outputs, outcomes and impacts and how this might be tied to different funding, and provide training and resources for the design, development, implementation and (e)valuation to education providers.
- Consider how to measure the actual well-being produced by arts and cultural activities and avoid linking crude economic benefits of the arts and cultural sectors with the well-being of young people.

6.2 Recommendations to educators

- Recognise the potential differentiated effects of arts and cultural forms in activities that are designed and delivered for children and young people.
- Ensure the design and decision-making processes around arts-based education are more inclusive to allow for more accessible initiatives and offerings especially in under-served areas.
- Promote more joined-up partnership working between agencies, organisations and stakeholders across different scales, and strengthen links between formal and informal education sectors.

- Ensure clarity on the outputs, outcomes and impacts to be achieved, and explore how these can be tied to more co-creative ways of designing, developing, implementing and (e)valuating activities.

Annex 1: Summary matrix map

	UNESCO framework
A	Cultural & natural heritage (museums, other places of cultural heritage etc.)
B	Performance & celebration (theatre, dance, opera, puppetry, festivals, fairs, music)
C	Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)
D	Books & press (books, newspapers, periodicals, libraries)
E	Audio-visual and interactive media (tv, radio, live streaming, film and video, interactive media, online games, youtube)
F	Design and creative services (fashion, graphic and interior design, landscape design, architectural and advertising services)
G	Tourism
H	Sports and recreation (organized or competitive sports, physical fitness, recreation (amusement and theme parks etc.)

1	2	4	3	5	6	7	8	9	10	11	12	13	14	15
Name of activity/ project/ programme	Brief description of activity	Art/ Cultural form	Brief history on how the project emerged	Digital aspect	Age and demographic profile of beneficiaries	Institutional setting (formal/ informal)	Spatial level and duration	Funding level and sources	Outputs	Outcomes	Impacts	Measures of success or indicators used to evaluate	Differentiated effects of both art and cultural forms and on different groups	Pedagog, didactic and institution method

FORMAL														
National lower secondary education	Finnish lower secondary institutions offer compulsory and elective courses across various domains of art and culture.	The distribution of lesson hours in each art domain in compulsory education is determined by the Finnish government.	B (music), C (visual arts and crafts), D (native language and literature, foreign language education), H (sports)	The use of digital media and information and communication technology is systematically implemented across subjects and throughout lower secondary education.	All Finnish residents must participate in lower secondary education until the age of 18 years if not completed earlier. Students typically enter lower secondary education (i.e., grades 7-9) at the age of 13 and graduate at the age of 15. (ISCED level 2).	Formal	National, ongoing	Public funding	The total number of students enrolled in lower secondary education in 2022 was 188 569.	n/a	n/a	n/a	n/a	n/a
General upper secondary education	Finnish upper secondary institutions offer compulsory and elective courses across various domains of art and culture.	The amount of compulsory study credits in each art domain is determined by the Finnish government	B (music), C (visual arts), D (native language and literature, foreign language education), H (sports)	The use of digital media and information and communication technology is systematically implemented across subjects and throughout upper secondary education	All Finnish residents must participate in upper secondary education until the age of 18 years if not completed earlier. Students typically enter upper secondary education at the age of 16 and graduate at the age of 18. The students can choose between general upper secondary education or vocational upper secondary education (ISCED level 3).	Formal	National, ongoing	Public funding	The total number of students enrolled in general upper secondary education in 2022 was 109 604.	n/a	n/a	n/a	n/a	n/a
Public vocational arts-based education	There are more than 30 institutions in Finland providing arts-based degrees all over Finland. The degrees include, but are not limited to: visual arts, music, theatre, dance, arts and crafts, and design.	The duration and content of the training in vocational education are defined by the organizers. Licenses for vocational education organizations are granted by the Finnish Government	B, C, E, F, H	The use of digital media and information and communication technology is systematically implemented in vocational education and training.	All Finnish residents must participate in upper secondary education until the age of 18 years if not completed earlier. Students typically enter upper secondary education at the age of 16 and graduate at the age of 18. The students can	Formal	National, ongoing	Public funding	The total number of students enrolled in arts-based vocational education in 2022 was 17 109.	n/a	n/a	n/a	n/a	n/a

					choose between general upper secondary education or vocational upper secondary education (ISCED level 3).									
Basic education in the arts	There are more than 370 institutions in Finland providing basic education in the arts all over Finland. The arts disciplines include, but are not limited to: visual arts, crafts, media arts, music, literary art, circus art, dance, and theatre.	The duration and content of the training in basic education in the arts are defined by the organizers. Licenses to provide education are granted by the Ministry of Education and Culture.	B, C, D, E	The use of digital media and information and communication technology is implemented in some institutions providing basic education in the arts.	Basic education in the arts is typically targeted towards children and young people under the age of 18.	Formal/ Informal	National, ongoing	Public and private funding (The state participates in the funding of it by granting municipalities central government transfers for basic education in the arts. The institutions can also collect reasonable student fees).	The total number of students attending basic education in the arts was approximately 128 000 in 2023. Education is provided by 424 institutions in 267 municipalities, which is approximately 86% of all Finland's municipalities.	n/a	n/a	n/a	n/a	n/a
A														
B														
Sibelius-lukio upper secondary school	The school offers a versatile selection of music and dance courses with an aim to allow its students to develop as musicians or dancers and widen their artistic horizons. All students must take at least 12 art courses during their upper secondary studies.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.	B (Music and dance)	Some of the courses offered at the school involve the use of digital media.	16–18 years (ISCED level 3). The school attracts talented young people from over 50 municipalities all over Finland. The students are chosen based on an audition, which tests their talent in music or dance. Admission is also based on the applicants' lower secondary school GPA.	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	The total number of students is 530.	n/a	n/a	n/a	n/a	n/a
Tapiola upper secondary school	The school offers a versatile selection of music courses with an aim to allow its students to develop as musicians and widen their artistic horizons. All students must take at least 12 music courses (i.e. 24 study credits) during their upper secondary studies.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in	B (Music)	Some of the courses offered at the school involve the use of digital media.	16–18 years (ISCED level 3). The students are chosen based on an audition, which tests their talent in music. Admission is also based on the applicants' lower secondary school GPA.	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	The total number of students in the music programme is approximately 100.	n/a	n/a	n/a	n/a	n/a

		accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.												
Kallio upper secondary school	The school offers a variety of courses in performing arts, writing, and media. The courses include, but are not limited to theatre, music, dance, film, creative writing, and media. All students must take at least 12 art or music courses (i.e. 24 study credits) during their upper secondary studies.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.	B (theatre, dance, music), D (creative writing), E (audio-visual and interactive media)	Some of the courses offered at the school involve the use of digital media.	16–18 years (ISCED level 3). The students are chosen based on their lower secondary school GPA and aptitude points. The aptitude points are given based on a motivation letter and statements provided by two teachers. The students can also gain points from their arts-based hobbies.	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	The number of students admitted is 170 each year. The total number of students is approximately 550.	n/a	n/a	n/a	n/a	n/a
Vaskivuori upper secondary school	The school offers a versatile selection of music courses. All students must take at least 12 music courses (i.e. 24 study credits) during their upper secondary studies.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.	B (Music)	Some of the courses offered at the school involve the use of digital media.	16–18 years (ISCED level 3). The students are chosen based on an audition, which tests their talent in music. Admission is also based on the applicants' lower secondary school GPA.	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	The total number of students in the music programme is approximately 100.	n/a	n/a	n/a	n/a	n/a
Hatanpää upper secondary school (From August 2025 onwards, the school's name will change to Pynnikki upper secondary school)	The school offers 66 different courses in music and music theatre. All students must take at least 12 music courses (i.e. 24 study credits) during their upper secondary studies.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational	B (Music, music theatre)	Some of the courses offered at the school involve the use of digital media.	16–18 years (ISCED level 3). The students are chosen based on an audition, which tests their talent in music. Admission is also based on the applicants' lower secondary school GPA.	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	The number of students admitted to the music programme is 26, and to the music theatre programme 26 students each year.	n/a	n/a	n/a	n/a	n/a

		culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.												
Puolalanmäki upper secondary school	The school offers a variety of music courses. All students must take at least 12 music courses (i.e. 24 study credits) during their upper secondary studies.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.	B (Music)	Some of the courses offered at the school involve the use of digital media.	16–18 years (ISCED level 3). The students are chosen based on their lower secondary school GPA and aptitude points. The aptitude points are given based on a motivation letter, a statement provided by a music teacher, and an interview. The students can also gain points from completing a degree/certificate in basic arts education.	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	52 students are admitted to the programme each year. The total number of students is approximately 160.	Approximately 20% of the Puolanka upper secondary school graduates continue their music studies in tertiary education and professional music training.	n/a	n/a	n/a	n/a
Kajaani upper secondary school	The school offers a variety of courses in singing (individual, band, choir), playing (individual, band, orchestra), and music technology. All students must take at least 12 music courses (i.e. 24 study credits) during their upper secondary studies.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.	B (Music)	Some of the courses offered at the school involve the use of digital media.	16–18 years (ISCED level 3). The students are selected based on an entrance exam and their lower secondary school GPA.	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	20 students are admitted to the programme each year	n/a	n/a	n/a	n/a	n/a
Lumia Art School of Kuopio (Kuopion taidelukio Lumia)	The school offers a variety of music courses. All students must take at least 12 music courses (i.e. 24 study credits) during their upper secondary studies.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best	B (Music and dance)	Some of the courses offered at the school involve the use of digital media.	16–18 years (ISCED level 3). In both programmes the students are selected based on their lower secondary school GPA and an entrance exam. In the music entrance exam, the applicant	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	52 students are admitted to the music programme and 16 to the dance programme each year.	n/a	n/a	n/a	n/a	n/a

		practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.			receives points for a playing sample, singing sample, hobbies (supported by certificates), completed music degrees (supported by certificates), and an interview. The dance entrance exam assesses the student's dance technical skills, creativity, and expressiveness, also including an interview.									
Gaudia upper secondary school	The school offers a variety of music and visual art courses. All students must take at least 12 music or visual art courses (i.e. 24 study credits) during their upper secondary studies. The students have opportunities to participate in projects, gaining experience in making art to order and working professionally in the art industry. The art and design program provides opportunities for international art student exchange in Europe.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.	B (Music), C (Visual arts)	Some of the courses offered at the school involve the use of digital media.	16–18 years (ISCED level 3). The students are chosen based on a music audition or art portfolio, which tests their talent in music or art and design. Admission is also based on the applicants' lower secondary school GPA.	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	The number of students admitted in the music programme is 35 and in the art and design programme 31 each year.	n/a	n/a	n/a	n/a	n/a
Madetoja music upper secondary school	The school offers a variety of music courses. All students must take at least 12 music or visual art courses (i.e. 24 study credits) during their upper secondary studies.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.	B (Music)	Some of the courses offered at the school involve the use of digital media.	16–18 years (ISCED level 3). The students are selected based on their lower secondary school GPA and an aptitude points. The students receive aptitude points from a playing sample, singing sample, hobbies (supported by certificates), completed music degrees (supported by certificates).	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	The number of students admitted to the school is 128 each year. The total number of students is 390.	n/a	n/a	n/a	n/a	n/a
Töölö Gymnasium Upper Secondary School	The school offers a variety of courses in music and visual arts for	The school is part of a network of approximately 75 upper secondary	B (Music), C (visual arts)	Some of the courses offered at the school involve	16–18 years (ISCED level 3). The students are selected based on	Formal	Local, ongoing	Public funding (The school receives a		n/a	n/a	n/a	n/a	n/a

	swedish speaking students. All students must take at least 12 music or visual art courses (i.e. 24 study credits) during their upper secondary studies. The language of all studies in the school is Swedish.	schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.		the use of digital media.	their lower secondary school GPA and an entrance exam.			coefficient of 0.15 in public funding)						
Kaustinen upper secondary school of music	The school offers a variety of music courses. All students must take at least 12 music or visual art courses (i.e. 24 study credits) during their upper secondary studies.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.	B (Music)	Some of the courses offered at the school involve the use of digital devices and media.	16–18 years (ISCED level 3). The students are selected based on their lower secondary school GPA and an aptitude points. The students receive aptitude points from a playing sample, singing sample, hobbies (supported by certificates), completed music degrees (supported by certificates).	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	The total number of students is 150.	n/a	n/a	n/a	n/a	n/a
Turun Klassillinen lukio Upper Secondary School	the school offers a variety of courses in theatre, dance, media, visual arts and music. All students must take at least 12 art and/or media courses (i.e. 24 study credits) during their upper secondary studies.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.	B (theatre, dance, music), C (visual arts), E (audio-visual and interactive media)	Some of the courses offered at the school involve the use of digital media.	16–18 years (ISCED level 3). The students are selected based on an aptitude test and a video submission. The aptitude test assesses the applicants' suitability for upper secondary studies and the maturity of their thinking. The videos are evaluated according to the applicants' motivation, reflection, and personal presentation skills. Additionally, applicants gain aptitude points based on their	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	The number of students admitted in the music programme is 60 each year.	n/a	n/a	n/a	n/a	n/a

					lower secondary school GPA.									
Savonlinna upper secondary school of arts	The school offers a variety of courses in visual arts and music. All students must take at least 12 art or music courses (i.e. 24 study credits) during their upper secondary studies.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.	B (Music), C (visual arts)	Some of the courses offered at the school involve the use of digital media.	16–18 years (ISCED level 3). The students are selected based on an entrance exam and their lower secondary school GPA.	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	The number of students admitted in the visual arts programme is 57 and in the music programme 37 students.	n/a	n/a	n/a	n/a	n/a
Schildt upper secondary school	The school offers a variety of courses in visual arts and music. All students must complete at least 24 study credits in music or sports (depending on their programme) during their upper secondary studies. The sports programmes focus disciplines are freestyle and moguls skiing, football, teamgym, ice hockey, basketball, volleyball, cross-country skiing, floorball, swimming, artistic gymnastics, and athletics.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.	B (Music), H(sports)	Some of the courses offered in the music studies involve the use of digital technology and media.	16–18 years (ISCED level 3). The students in the music programme are selected based on an entrance exam and their lower secondary school GPA. Students in the sports programme are selected based on their lower secondary school GPA, sports, and aptitude scores. The athletic levels and potential of applicants are determined based on assessments made by sports federations.	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	The number of students admitted in the music programme is 30. The total number of students studying in the sports programme is 150 students.	n/a	n/a	n/a	n/a	n/a
Tampere upper secondary school of arts	The school offers a variety of courses in performing arts, writing, and media. The courses include, but are not limited to theatre, music, dance, film, creative writing, and media. All students must take at least 12 art or music courses (i.e. 24 study credits) during their upper secondary studies.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special	B (theatre, dance, music), D (creative writing), E (audio-visual and interactive media)	Some of the courses offered at the school involve the use of digital technology and media.	16–18 years (ISCED level 3). The students are selected based on their lower secondary school GPA. In 2023, applicants were required to have a GPA of 8.25 (on a scale of 4–10) in order to be admitted	Formal	Local, ongoing	Private funding (Tampereen yhteiskoulun säätiö)	250 students are admitted each year.	n/a	n/a	n/a	n/a	n/a

		educational emphasis of the school. The special education tasks are granted by the Ministry of Education.												
Helsinki Rudolf Steiner school	Applying steiner pedagogy across domains, the school offers courses in various art forms. These include, but are not limited to: drama, performance, visual art, circus, music, and eurythmy.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.	B (drama, music, circus, eurythmy), C (visual arts)	Some of the courses offered at the school involve the use of digital technology and media.	16–18 years (ISCED level 3). The students are selected based on an essay and their lower secondary school GPA.	Formal	Local, ongoing	Private funding (Helsingin Rudolf Steiner -koulun kannatusyhdistys ry)	The total number of students is approximately 200.	n/a	n/a	n/a	n/a	Steiner pedagogy
Lahti Rudolf Steiner school	Applying steiner pedagogy across domains, the school offers courses in various art forms. These include, but are not limited to: drama, visual art, music, craft, and eurythmy.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.	B(drama, music, eurythmy), C (Visual art, crafts)	Some of the courses offered at the school involve the use of digital technology and media.	The students are selected based on their lower secondary school GPA.	Formal	Local, ongoing	Private funding (Lahden Rudolf Steiner -koulun kannatusyhdistys ry)	The total number of students is approximately 300.	The upper secondary school is one of the best in its district (Päijät-Häme). Schools are evaluated based on a comparison between the results of national matriculation exams and the lower secondary school GPAs of the students.	n/a	n/a	n/a	Steiner pedagogy
Tampere Rudolf Steiner school	Applying steiner pedagogy across domains, the school offers courses in various art forms. These include, but are not limited to: theatre, music, crafts, design, architecture, and eurythmy.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning	B (theatre, music, eurythmy), C (crafts, design, architecture)	Some of the courses offered at the school involve the use of digital technology and media.	The students are selected based on their lower secondary school GPA.	Formal	Local, ongoing	Private funding (Tampereen Steiner -koulunyhdistys ry)		n/a	n/a	n/a	n/a	n/a

		environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.												
C														
Visual arts school of Helsinki, Upper Secondary School	The school offers more than 60 courses in visual arts and multimedia each year. Art subjects include painting and drawing, graphic art, film, photography, ceramics, sculpture, technical drawing, textile art and multi-media. All students must take at least 12 art courses during their upper secondary studies.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.	C (Visual arts)	Some of the courses offered at the school involve the use of digital devices and media.	16–18 years (ISCED level 3). The students are chosen based on an entrance test, which tests their drawing skills and creativity. Admission is also based on the applicants' lower secondary school GPA.	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	The total number of students is 660.	n/a	n/a	n/a	n/a	n/a
Tammerkoski upper secondary school	The school strives to educate culturally oriented young people who understand the importance of visual culture in their own lives and in the surrounding society. One of the goals is to acknowledge the importance of creative thinking for one's own learning and well-being. Aesthetic, ecological and ethical values are also linked to a sustainable and good life. Other objectives are to strengthen versatile thinking, personal and artistic expression, knowledge of materials and skills, and to support young people's self-esteem. Furthermore, the purpose of the studies is to	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.	C (Visual arts)	Some of the courses offered at the school involve the use of digital devices and media.	16–18 years (ISCED level 3). The students are chosen based on an entrance test, which tests their motivation, artistic skills, imagination, creativity and problem-solving ability. Admission is also based on the applicants' lower secondary school GPA.	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	The number of students admitted in the programme is 75 students each year.	n/a	n/a	n/a	n/a	n/a

	develop interaction skills and to increase understanding of the diversity and significance of culture in one's own life and society. The school's visual art studies include, e.g. drawing, painting, sculpture, ceramics, graphics, photography, film, other methods of digital visual expression, architecture, visual design, design, art history and modern art. The design studies feature, e.g. the culture and history of objects, design and crafts; the basics of design; the basics of manual skills; whole design and manufacturing processes; and modelling using both computer-based and traditional working methods.													
Lapinlahti upper secondary school of visual arts	The school offers approximately 40 courses in visual arts each year. All students must take at least 12 art courses during their upper secondary studies.	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.	C (Visual arts)	Some of the courses offered at the school involve the use of digital devices and media.	16–18 years (ISCED level 3). The students are chosen based on an entrance test and the applicants' lower secondary school GPA.	Formal	Local, ongoing	Public funding (The school receives a coefficient of 0.15 in public funding)	The total number of students is approximately 100.	n/a	n/a	n/a	n/a	n/a

INFORMAL														
Children's Culture Promise (City of Hämeenlinna)	The cooperation project produces workshops, performances, concerts and other events for children and young people from Hämeenlinna. ARX Open Cultural Centre, Hämeenlinna City Library, Hämeenlinna City Museum, The Hämeenlinna Art Museum, Häme Castle, Hämeenlinna theatre, Museo Militaria, The Prison Museum and Sibelius-opisto are involved in organizing the activity.	The Culture Promise is based on the UNICEF model of Child Friendly City. The Finnish model was developed collaboratively by UNICEF and the City of Hämeenlinna in 2012–2013. The 'Culture Promise' promotes the realization of Article 31 of the UN Convention on the Rights of the Child (Right to participate in art and culture). The initiative is led by the City of Hämeenlinna but conducted in close collaboration with local cultural centers: ARX Open Cultural Center, Hämeenlinna City Library, Hämeenlinna City Museum, Hämeenlinna Art Museum, Häme Castle, Hämeenlinna Theatre, Museo Militaria, The Prison Museum, and Sibelius-opisto.	A (Cultural heritage), B (Music, theatre), C (Visual arts), D (native language and literature)	No	Ages 13–15 (Lower secondary school, ISCED 2)	Non-formal/Formal	Local, 2021–2025	Public	The culture promise cultural activities engage all lower secondary school students in the city of Hämeenlinna. The number of students in 2023. was 2178.	The project advances young people's access to art and cultural activities by systematically providing opportunities to engage in various forms of art and culture.	n/a	The city arranges annual follow-up and evaluation meetings and uses indicators developed by UNICEF to assess the achievement of measures and goals.	n/a	n/a
Taidetestaajat (Art Testers) cultural education programme	Every year, the Art Testers cultural education programme takes all eighth graders in Finland to visit one or two high-quality art sites across the country.	Art Testers was initiated by the Finnish Cultural Foundation from 2017 to 2020. The Finnish Cultural Foundation collaborates with the Swedish Cultural Foundation in Finland, and the activity is coordinated by the Finnish Association of Children's Cultural Centers	B (Opera, ballet, theatre, circus, orchestral music), C (Visual arts)	The participating eight graders evaluate art through a digital application.	Finnish 8th graders (Average age = 14 years, ISCED level 2)	Non-formal/Formal	National, ongoing	Private (The Finnish Cultural Foundation, The Swedish cultural Foundation in Finland)	The programme reaches more than 60 000 8th graders every year.	The Art Testers activity offers young people memorable art experiences and opportunities to practice justifying their own opinions. With the help of this activity, the expertise in the Finnish art field is also developed in planning and implementing content aimed at young people and schools. The project also enhances collaboration between schools and art institutions.	n/a	The coordinators of the project collect and se feedback from all participants: students, teachers, and art institutions	n/a	n/a

The Finnish Model for Leisure Activities	The activity supports free hobby activities organized during school days for students in grades 1-9 in 262 municipalities across Finland. The operation is supported by directing state grants to municipalities. Hobby opportunities vary by municipality."	The project emerged from a previous project (MUKAVA) in 2002–2005, which aimed to reform school days by including leisure activities in children's school routines. The project resulted from a collaboration between parliament representatives and the Agora research center at the University of Jyväskylä. Over time, the project has evolved and taken new forms, ultimately developing into the current Finnish Model for Leisure Activities. The project is supported by the Finnish Government, especially by the Ministry of Education and Culture.	A (Cultural heritage, History), B (Music, dance, performing arts), C (Visual arts), H (sports)	n/a	Students in basic education (ISCED levels 1&2).	Non-formal	National, ongoing	Public	In 2023-2024, 262 municipalities were involved, covering almost the whole of mainland Finland.	The model increases children's and young people's equitable access to free leisure activities that are organized in connection with their school days. By doing so, the project also enhances the well-being of children and young people.	n/a	The model and its outcomes have been evaluated by the Finnish Education Evaluation Centre (FINEEC)	n/a	n/a
Harrastakotona.fi	The Harrastakotona website compiles online content for children and young people on practicing and experiencing art. The content is produced by various entities, including Finnish children's culture centers, basic art education operators, art educators, art institutions, and artists.	A(architecture, environmental art), B(Music, circus, dance, theatre), C (photography), D(Literature, word art), E (film, media), H(parkour)	The website has been produced by the Association of Finnish Children's Cultural Centers, Culture Center PiiPoo and Children's Culture Center Verso in cooperation with several different children's culture centers.	The project and associated activities are based on digital content.	Children and young people under the age of 18 (ISCED Levels 0,1,2&3)	Non-formal	National, ongoing	Public (Ministry of Education and culture)	The website and its content are free for anyone to use. The website has content in Finnish, Swedish, and English.	The project increases children and young people's access to arts-based activities.	n/a	n/a	n/a	n/a
A														
Oman kulttuuriperintöni arvokartta (Value Map of my Cultural Heritage)	In the project, Finnish-Russian children and young people get to reflect on the meanings of cultural heritage from their own perspective and in a way that is suitable for their age group.	The project is run by the Association of Cultural Heritage education in Finland	A (Cultural Heritage)	n/a	9th grade students, approximately the age of 15 (ISCED level 2)	Non-formal/Formal	Local, 2023–2024	Private (Cultural foundation)	48 9th graders from the Finnish-Russian school participate in the project. The school's first graders also take part in the project.	The project strengthens the participants' cultural identity, local knowledge, sense of community, and responsibility for a sustainable future. Additionally, the project promotes young people's interest in their own family and activates families to reflect on cultural roots and	n/a	n/a	n/a	n/a

										preserve cultural heritage.				
Haltia – the Finnish Nature Centre	The nature centre Haltia is situated in Espoo, adjacent to the Nuukio National Park. The centre offers exhibitions, courses, and events, and supports travelers in hiking the trails in Nuukio National Park. The courses include free nature school days for comprehensive schools (grades 3–9) in the capital region.	The design of Haltia began in 2002, and its construction started in 2008. Metsähallitus, the City of Espoo, and Solvalla Nedre Ab were responsible for the design and construction. The construction and operation of the Nature Centre have also been supported by the Jane and Aatos Erkkö Foundation.	A (Natural heritage)	n/a	students in grades 3–9, ages 9–15 (SCED 1 & 2)	Non-formal	Local, ongoing	Public (Metsähallitus/Ministry of the Environment, municipalities in the capital region: Espoo, Helsinki, Kauniainen, Kirkkonummi, Vantaa and Vihti) and Private (Haltia's own income financing, which consists of admission tickets, space rents and product sales).	n/a	n/a	n/a	n/a	n/a	Nature education pedagogy
B														
Camera Obscura	The Camera Obscura activity supports young people aged 12–17 in reflecting on their own lives. This activity serves as a tool for mental health promotion, substance abuse prevention, and social strengthening. At the core of the activity days is an imaginary adventure set up in the local area. The imaginary adventure is a construction approximately 60 square meters in size, where young people engage in various art-based tasks	The activity is organized by YMCA Finland. In implementing the model, the organization works together with local youth workers and educators. The YMCA has applied for and received funding for the project from the Ministry of Social Affairs and Health.	B (Drama)	n/a	12–17 years (ISCED level 2 & 3) The beneficiaries are based in municipalities or areas that meet the criteria of a means test. The needs of municipalities/areas are assessed using the School Health Promotion study, which is conducted every other year by Finnish Institute of Health and Welfare.	Non-formal	National, ongoing	Public	The project is currently implemented in 283 municipalities all over Finland.	The project aims to enhance psychosocial well-being and foster community participation in regions confronting social challenges	n/a	Feedback is collected from all participants during the activity days, which will then be compiled for community use. These feedback packages are reviewed jointly with the YMCA's contact person. Extensive and systematic monitoring is employed in the continuous development of operations.	The activity is particularly relevant to young people from socially disadvantaged backgrounds	n/a
HNMKY Drama Clubs	Club members prepare and plan their own play, practicing it with the assistance of their instructors. Children in the club are encouraged to unleash their creativity through various improvisational exercises and games. Throughout the club season, the participants explore various types of plays and learn to understand and	The club is run by the YMCA in Helsinki.	B (Drama)	n/a	7–29-year-old children, youth and young adults.	Non-formal	Local, ongoing	Private funding (Helsingin NMKY ry:n Tuki -Säätiö)	n/a	n/a	n/a	n/a	n/a	n/a

	express emotions. At the end of each season, the self-prepared play is presented to parents and friends.													
HNMKY music school	The music school offers children and young people versatile opportunities to engage in music practice. It provides teaching in playing instruments, singing, music theory, and composition. Tavoitteellista harrastamista ja matalan kynnyksen kerhotoimintaa, jossa korostuu musiikkiharrastuksen yhteisöllinen aspekti ja samalla vahvistetaan vuorovaikutusta ja yhteenkuuluvuuden tunnetta. Musiikkiopistossa annetaan musiikin perusopetusta laajan oppimäärän mukaisen opetussuunnitelman mukaisesti, jonka Helsingin kaupunki hyväksyi elokuussa 2018. Instrumenttien ja laulunopetuksen lisäksi opetetaan musiikin perusteita, edistyneempiä teoria-aineita (mm. musiikkianalyysi) ja säveltystä	The music school is run by the YMCA in Helsinki. Additionally, the music school operates under the Finnish Association of Music Schools (SML) and adheres to the curriculum of basic art education as outlined by the Finnish National Agency for Education	B (Music)	n/a	Children and young people under the age of 29 (ISCED 1,2, & 3)	Non-formal	Local, ongoing	Public and private funding (The operations are financed with the support of the Culture and Leisure Committee of the City of Helsinki and student fees).	In 2023, the school hosted 58 students.	The goal of music activities is to enhance the overall well-being, growth, perseverance, and self-esteem of children and young people. The school also aims to support the communal aspect of music, foster interaction, cultivate a sense of belonging, and promote musical cultural heritage	n/a	n/a	n/a	n/a
Poets of Today, Voices of Tomorrow (PoT-VoT)	The project develops new performative poetic form and an artistic poetry-educational programme. The main activities include poetry events that connect poets, teachers and students and that are held at partner upper secondary schools.	The project involves collaboration between poets and education professionals in five European countries: Finland, Slovenia, Hungary, Poland, and Serbia.	B (Performative poetry)	The project has produced free educational digital materials for any Finnish arts educator to use	Upper secondary school students, age 16–18 (ISCED Level 3).	Non-formal/Formal	Local, ongoing	Public/Private (EU, Pionirski Dom, Pro Progressione, Arteria, Heartefact Fund, Association of Finnish Children's cultural centers).	The project reaches 5000 upper secondary school students in Finland.		n/a	n/a	n/a	n/a

C														
Art-Master Youth Theatre Group	Art-Master arranges regular rehearsals and performances for 13–17-year-old young people interested in theatre. The theatre is especially targeted for the Russian speaking population	The activity is organized by the Art-Master ry	C (Theatre)	n/a	Young people of the age 13–17 (ISCED 2 & 3)	Non-formal	Local, ongoing	Private (partially funded by the Arts Promotion Centre, Finland)	n/a	In addition to theater activities, the group assists adolescent immigrants in adapting to a new environment while maintaining their own identity. They provide support in dealing with adolescent problems, aim to improve the quality of life, and offer young people meaningful activities in their free time.	n/a	n/a	The activity particularly benefits Russian speaking adolescents living in Finland.	n/a
The Finnish Museum of Photography	The museum introduces photography culture to audiences of different ages through workshops, assignment materials, projects, and mentor class activities. The Museum has also produced media education materials and digital games for schools to use.	The activities and materials offered are all produced by museum professionals.	C (Photography)	Some of the activities and materials produced by the museum are in a digital form	13–18 years (ISCED levels 2 & 3)	Non-formal	Local, ongoing	Public/Private	n/a	n/a	n/a	n/a	n/a	n/a
Ateneum Art Museum	Ateneum is Finland's most renowned museum, established in 1888. The museum holds a collection of nearly 30 000 pieces of Finnish art, spanning from the 18th century to Modernism. The museum also organizes temporary exhibitions of international art work. The museum offers materials, guided tours and art workshops for schools.	Ateneum is part of the Finnish National Gallery, which consists of Ateneum, The Museum of Modern Art Kiasma and the Sinebrychoff Art Museum. Its operations are stipulated by law, the Act on the National Gallery (889/2013). The mission of the National Gallery is to carry out exhibition activities and other art museum functions, to serve as an expert in the development of the museum field, and to handle other tasks prescribed by law or assigned by the Ministry of Education and Culture. In fulfilling its responsibilities, the National	C (Fine Art)	The museum has a section on their website dedicated for schools. On this website, they offer digital materials to support schools' museum visits. The art collection of the national gallery (i.e. Ateneum, Sinebrychoff Art Museum, and Kiasma) can also be accessed online.	Pre primary and primary education, lower and upper secondary education (ISCED levels 0–3).	Non-formal	Local, ongoing	Public/private (Ticket sales, private donations).	There were more than 500 000 visits to Ateneum in 2023.	n/a	n/a	n/a	n/a	n/a

		Gallery enhances the social impact of fine art in Finland.												
D														
Selkopolku	In the project, a book package will be donated to all schools teaching grades 7–9 in Finland. The package contains 50–150 specially produced or recently published books that are easy to read or written in simplified language.	The project is carried out by the Finnish Institute for Children's Literature and coordinated by the Finnish Cultural Foundation.	D (Books)	n/a	Grades 7–9, ages 13–15 (ISCED Level 2)	Non-formal /formal	National, 2023–2025	Private (Finnish Cultural Foundation)	The Project reaches all Finnish lower secondary school students. The total number of students enrolled in lower secondary education in 2022 was 188 569.	The project promotes disadvantaged young peoples motivation and ability to read.	n/a	n/a	The project will especially benefit students who, for various reasons, are unable to read works in standard language but who, after training, could become readers of standard language. Reasons for reading difficulties may include limited experience, various concentration difficulties, dyslexia, immigrant background, or lack of motivation.	n/a
E														
Koulujen elokuvaviikko (Schools' Film week)	The Film week is a free thematic week for film education, targeting students in grades 0–9. It is organized nationally once a year and consists of analyzing, interpreting, experiencing, and producing films.	The Valve Film School, operating within Oulu's Children's Cultural Center, is the lead organization for the project. Partners include the National Audiovisual Institute (KAVI), Elokuvapolku, Koulukinori, IhmeFilmi ry, Filmkamraten of Finlandssvenskt filmcentrum, Walthallary, MediaMetkari, the Federation of Finnish Children's Culture Centers, the Oulu International Children's and Youth Film Festival, and the Liszt Institute -	E (Film)	Most activities associated with the project involve a digital aspect.	6–15 years (ISCED Levels 0,1 & 2)	Non-formal /Formal	National, ongoing	Public (Ministry of education and culture, City of Oulu)	The project reaches all public and private comprehensive schools in Finland.	The project promotes the incorporation of film into school education as an art form, cultural expression, and language medium. The film week emphasizes integration and dialogue between subjects, active student participation, meaningful learning experiences, multidisciplinary learning units, and phenomenon-based learning. Throughout Film Week, moving images are utilized as a tool for exploration,	n/a	n/a	n/a	n/a

		Hungarian Cultural Center Helsinki.								experience, and creation.				
Art & Craft School Robotti	Art & Craft school Robotti is a media- and electronic art school founded in 2012, which strives to develop young people's understanding of the increasingly electronic and digital environment through art. The electronic art teaching focuses on the frameworks between art, science, and technology, especially in digital technologies, electronics, programming and new manufacturing methods. The school offers basic education in the arts for children and young people as well as various workshops and camps, taught by media-artists, art educators, and craft educators. The school is run by a non-profit association and operates in Espoo, Turku, and Helsinki.	The school is run by a non-profit association. The school has a curriculum developed in accordance with the national curriculum for basic education in the arts (media art).	E (Media Art)	The teaching is based on digital media and contemporary technology, such as robotics	The school offers weekly teaching for children and young people under the age of 18 (ISCED Levels 1–3). The school also offers workshops for individuals across the lifespan.	Non-formal	Local, ongoing	Public (The Ministry of education and Culture, Arts Promotion Centre Finland)/Private (Alfred Kordelin Foundation)	n/a	n/a	n/a	n/a	n/a	n/a

F														
The Museum of Architecture and Design	The museum produces exhibitions about Finnish design, its history, and its most significant actors and designers. The museum organizes guided tours and design workshops for schools.	The museum consists of two museums – the Design Museum and the Museum of Finnish Architecture – which fused in 2024. The museum is operated by the Foundation for the Finnish Museum of Architecture and Design, which was established by the government and the City of Helsinki in 2022.	F (Architecture & Design)	Some of the materials for schools are in a digital format. The museum also offers virtual tours and exhibitions.	The materials and tours provided for schools are targeted for children and young people of all ages (ISCED levels 0–3)	Non-formal	Local, ongoing	Public (The Ministry of education and Culture & The City of Helsinki)/Private (private donations, ticket sales)	n/a	n/a	n/a	n/a	n/a	n/a
G														
H														
HNMKY sports Clubs	The clubs can either focus on specific sports themes or offer a variety of physical activities. The club program is tailored to meet the preferences of the participants. The aim of the clubs is to cultivate fair play and camaraderie through play and games. Participants are not required to bring their own equipment; they can borrow equipment from the club.	The club is run by the YMCA in Helsinki.	H (Sports)	n/a	7–29-year-old children, youth and young adults (ISCED 1,2, 3 & 4).	Non-formal	Local, ongoing	Private funding (Helsingin NMKY ry:n Tuki -Säätiö)	n/a	n/a	n/a	n/a	n/a	n/a
09 Sports for social change	Free, low-threshold sports activities for children and young people aged 7–17. The activities include, e.g. basketball, futsal, and floorball. This initiative focuses on areas with high social inequality and the population is diverse.	The activities are organized and run by the YMCA in Helsinki.	H (Sports)	n/a	Children and young people aged 7–17 (ISCED 1,2, & 3)	Non-formal	Local, ongoing	Public funding (Funding centre for social welfare and health organisations / Veikkaus)	The activities are run in 13 locations in Helsinki. The attendance in 2022 was approximately 9400 children and young people.	The aim of the activity is to strengthen children's and young people's control over their lives through safe togetherness and activity, and to offer children and young people the opportunity for equal, free hobby activities, regardless of their background or financial situation.	n/a	n/a	The activity is particularly relevant to young people from socially disadvantaged backgrounds.	n/a

HNMKY Malmi meeting place	Malmi's meeting place provides a space for meeting friends and instructors, playing various games, and participating in guided and independent exercises. Forms of exercise include basketball, indoor football, handball, floorball, badminton, body control, and the basics of self-defense sports	The activities are organized and run by the YMCA in Helsinki.	H (Sports)	n/a	Children and young people aged 7–17 (ISCED 1,2, & 3).	Non-formal	Local, ongoing	Public funding (Social Services, Health Care and Rescue Services Division of the City of Helsinki)	n/a	The activity strengthens children's and young people's life management through safe togetherness and engaging activities. It provides an opportunity for equal, free hobby activities, regardless of background or financial situation. The activity ensures the presence of a safe adult for children and enhances their sense of security within the community. It fosters children's self-direction and develops important life skills. The meeting place supports the prevention of racism, prejudice, and regional inequality.	n/a	Feedback is collected from all participants, and these feedback packages are reviewed and utilized to evaluate the outcomes of the project and inform project development.	The activity is particularly relevant to young people from socially disadvantaged backgrounds.	n/a
HNMKY Night Basketball	Free and low-threshold basketball activities are offered at 31 locations across Helsinki. The goal is to reach young people from different cultural backgrounds.	NMKY of Helsinki initiated the night basketball activity in 1998, recognizing that many young immigrants lacked access to suitable leisure activities. The project is implemented in collaboration with the Youth Affairs Center of the City of Helsinki, immigrant workers, immigrant organizations, and employees of the City of Helsinki's social services.	H (Sports)	n/a	14–18 -year old young people (ISCED 2 & 3)	Non-formal	Local, ongoing	Public funding (Funding centre for social welfare and health organisations / Veikkaus)	There were 18858 visits in the night basketball activities in 2022.	The night basketball activity has enhanced the well-being and inclusion of young people with immigrant backgrounds. Participants have expressed feeling supported by the counselors, the community, and other staff members of the association. Many participants have found a sense of belonging within the night basketball community.	n/a	Feedback is collected from all participants, and these feedback packages are reviewed and utilized to evaluate the outcomes of the project and inform project development.	The activity is particularly relevant to young people with an immigrant background	n/a
HNMKY Basketball	Goal-oriented basketball in hobby and competitive teams in Helsinki.	The activities are organized and run by the YMCA in Helsinki.	H (Sports)	n/a	5-19 year old children and young people (ISCED 1, 2 & 3)	Non-formal	Local, ongoing	Private funding (Helsingin NMKY ry:n Tuki -Säätiö and participation fees)	1100 children and young people played basketball in the HNMKY teams in 2022.	n/a	Throughout the year, HNMKY basketball generates a benefit worth almost 25 million euros for society. Helsinki NMKY contributes health value to society annually, amounting to 12 million euros. These savings result from, among other things, a reduced risk of	UEFA SROI	n/a	n/a

											cardiovascular disease, type 2 diabetes, cancer, and mental health problems.			
Icehearts	Icehearts activity is preventive child protection work, which uses a team hobby as a tool to support the psychosocial well-being of vulnerable children and young people. Some teams select a specific main sport, such as floorball or football, which they practice and play. The choice of sport is child-oriented and made in consultation with the children.	Icehearts's operations started in Vantaa, Finland in 1996, when a social sports club was founded with the purpose of preventing exclusion through team sports. Icehearts has since grown into a national organization.	H (Sports)	n/a	7–17 year old children and young people (ISCED 1,2, & 3)	Non-formal	Local, ongoing	Public and private (Funding centre for social welfare and health organisations, Ministry of Education and Culture, EU, municipalities, and private donations)	Icehearts reaches more than 1,000 children and young people in need of support in 12 Finnish cities.	The Icehearts activity offers children long-term support from elementary school to adulthood. The activity has promoted participants' school attendance and behavior both at school and at home. It has reduced aggressive behavior and fear, promoted positive interactions with adults, facilitated respect for authority, improved friendships, increased the number of friends, enhanced social skills, strengthened self-esteem, improved mood, increased resilience, and improved family relationships. Additionally, it has enhanced parents' ability to cope.	The operation of one Icehearts team and the support received by young people saves society funds in social work costs of approximately 857,000 euros. The expected benefit for society from the reduction of NEET youth is approximately 1.9 million euros.	Hilti, Petri (2017) Icehearts team investment calculation. Finnish Icehearts Ry. (Unpublished)	The children share a common background of low income. Approximately a quarter of them come from single-parent families, just under a fifth have an immigrant background, and about a quarter require special support in school	n/a
Ilves Ry	Finland's largest sports club offers activities in futsal, football, ice hockey, ringette, and floorball. The sports club specifically strives to enhance junior sports.	Ilves is Finland's largest sports club, founded in 1931 by Niilo Tammissalo, a lecturer at Tampere Lyceum. Tammissalo aimed to create a club where young people could practice ball sports. Today, Ilves offers activities in five different sports: futsal, football, ice hockey, ringette, and floorball. The club accommodates players of all ages, from pre-	H (sports)	n/a	Ages 6–70	Non-formal	Local, ongoing	Public (Ministry of Education and Culture, City of Tampere)/Private (Membership fees, corporate collaboration, private foundations)	There were 7379 players in Ilves in the season 2022–2023	At Ilves, children, young people, and their families can apply for support to cover hobby fees when the opportunity to participate is threatened by the family's poverty or other social challenges. The financial support aims to promote equal opportunities for children and young people to practice sports.	The total value produced for the society by the Ilves football division is 31,37 million euros each year. This comprises of 11,37 million in health benefits, 13,94 million in financial benefits and 6,06 million in social benefits.	UEFA SROI (Ilves Football division)	n/a	n/a

		primary children to those aged 70.												
O2-Jyväskylä	O2-Jyväskylä is a sports club specialized in floorball. The club operates in Jyväskylä, in central Finland.	O2-Jyväskylä is a community-led sports club, which has grown rapidly since its establishment in 2001. Today, O2-Jyväskylä is one of the biggest sports clubs in the Jyväskylä area.	H (sports)	n/a	Ages 6–	Non-formal	Local, ongoing	Public (Ministry of Education and Culture, City of Jyväskylä)/Private (Membership fees, corporate collaboration, private foundations)	There were 1147 floorball players in all teams in the season 2021-2022.	In addition to the floorball team activities, O2-Jyväskylä organizes free floorball clubs at local schools. Families can also apply for support to cover hobby fees when their opportunity to participate is threatened by the family's poverty or other social challenges. The free floorball clubs and financial support aim to promote equal opportunities for children and young people to practice sports.	The total value produced for the society by the Ilves football division is 9,91 million euros each year. This comprises of 2,07 million in health benefits, 2,74 million in financial benefits and 5,09 million in social benefits.	UEFA SROI	n/a	n/a

Annex 2: Selected case studies

Puolalanmäki upper secondary school

Introduction

This case study focuses on Puolalanmäki upper secondary school specializing in music education



in a formal learning environment. The case study has been conducted as part of The Cultural Literacies' Value in Europe (CLiViE) project that aims to increase understanding of the value of cultural literacy through arts-based education on social cohesion. Puolalanmäki upper secondary school was chosen as a case study as it represents a typical example of a formal arts-based education for young people in Finland. Particularly interesting is the specific role of the upper secondary school as a provider of music education, its support for musical activities, and the preparation it offers for further studies.

Case Details

Puolalanmäki upper secondary school in Turku is part of a network of about 75 upper secondary schools in Finland, tasked by the Ministry of Education to develop and share national models and best practices in pedagogy, organizational culture and learning environments, aligned with their specialized educational focus. Each year, 160 students are selected for the upper secondary school, of whom 52 are selected for the music study track. These students are chosen based on their lower secondary school GPA and aptitude points that are gained from motivational letter, music teacher's statement and an interview. Points can also be gained from completing a degree/certificate in basic arts education. Students must take at least 12 courses from the school's variety of music courses during their studies. Approximately 20% of the student continue their music studies after graduation in tertiary education and professional music training. See annex 1 for Mapping Matrix of Puolalanmäki upper secondary school - Prepared for the CLiViE-project.

Analysis

Puolalanmäki upper secondary school has many impacts and strengths. The school has been given a special educational task and is specialized in music education (City of Turku, 2024). The music track differs from other upper secondary schools in that students can substitute some of the compulsory courses to study more music (Erikoislukiot.fi, 2024). As a subject and an art form in upper secondary schools, music gives perspective on humanity and society. The study of music is a holistic musical learning process and in addition, music education teaches students skills for social impact. (Finnish National Agency for Education, 2024.)

The music track at Puolalanmäki supports music as a hobby and offers experiences in music. The school offers the opportunity to combine a wide range of music courses with the upper secondary school studies. The school's offerings include choirs, orchestra, instrumental and solo singing lessons, band activities, composition, musical expression and conducting. At the same time the whole school can enjoy musical experiences, and the concerts organised enrich also the cultural life of Turku and the surrounding area. (City of Turku, 2024; annex 1.)

The aim of the school is not to train professionals, but to support those who want to pursue a career in music. Approximately 20% of the students continue their music studies after graduation in tertiary education and professional music training. Some of the students continue their studies at the Sibelius Academy, the music departments of the Turku University of Applied Sciences and the Conservatoire, or at the University's Department of Musicology. (City of Turku, 2024; annex 1.)

Conclusion

The purpose of this case study was to focus on Puolalanmäki upper secondary school specializing in music. This case study shows that the Puolalanmäki upper secondary school has many impacts and strengths. In general, music education at the upper secondary level teaches students many important skills for the future. The music track at Puolalanmäki Upper Secondary School gives students the opportunity to study music in a variety of ways and is a good example of how upper secondary school studies can be combined with a personal interest in the arts. The school provides strong support for music as a hobby and for those who wish to pursue further studies. It is also noteworthy that the whole school community and the surrounding area of Turku have the opportunity to benefit from the music offered by the school. It would be interesting to have more in-depth information on the impacts, the measures or indicators used for success or evaluation, differentiated effects on different groups and the pedagogy, didactic or institution method used at Puolalanmäki upper secondary school music track.

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Erikoislukiot.fi. Keystone Education Group. Musiikki/Lukiokoulutus. Website. Retrieved December 11, 2024. (<https://www.erikoislukiot.fi/koulutushaku/musiikki>)

Finnish National Agency for Education. 2024. Musiikki lukiossa. Website. Retrieved December 11, 2024. (<https://www.oph.fi/fi/koulutus-ja-tutkinnot/lukiokoulutus/musiikki-lukiossa>)

Mapping Matrix of Puolalanmäki upper secondary school

Name of activity/project/programme	Puolalanmäki upper secondary school
Brief description of activity	The school offers a variety of music courses. All students must take at least 12 music courses (i.e. 24 study credits) during their upper secondary studies.
Brief history on how the project emerged	The school is part of a network of approximately 75 upper secondary schools in Finland, that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school. The special education tasks are granted by the Ministry of Education.
Art/Cultural form	B* (Music)
Digital aspect	Some of the courses offered at the school involve the use of digital media.
Age and demographic profile of beneficiaries	16–18 years (ISCED level 3). The students are chosen based on their lower secondary school GPA and aptitude points. The aptitude points are given based on a motivation letter, a statement provided by a music teacher, and an interview. The students can also gain points from completing a degree/certificate in basic arts education.
Institutional setting (formal/informal)	Formal
Spatial level and duration	Local, ongoing
Funding level and sources	Public funding (The school receives a coefficient of 0.15 in public funding)
Outputs	52 students are admitted to the programme each year. The total number of students is approximately 160.
Outcomes	Approximately 20% of the Puolanka upper secondary school graduates continue their music studies in tertiary education and professional music training.
Impacts	n/a
Measures of success or indicators used to evaluate	n/a
Differentiated effects of both art and cultural forms and on different groups	n/a
Pedagogy, didactic and institution method	n/a

* UNESCO framework

A: Cultural & natural heritage (museums, other places of cultural heritage etc.)

B: Performance & celebration (theatre, dance, opera, puppetry, festivals, fairs, music)

C: Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)

D: Books & press (books, newspapers, periodicals, libraries)

E: Audio-visual and interactive media (tv, radio, live streaming, film and video, interactive media, online games, youtube)

F: Design and creative services (fashion, graphic and interior design, landscape design, architectural and advertising services)

G: Tourism

H: Sports and recreation (organized or competitive sports, physical fitness, recreation (amusement and theme parks etc.)

Basic education in the arts



Introduction

This case study focuses on basic education in the arts in Finland. The case study has been conducted as part of The Cultural Literacies' Value in Europe (CLiViE) project that aims to increase understanding of the value of cultural literacy through arts-based education on social cohesion. This form of education was chosen as a case study as it is a good example of a nationally extensive and both formal and informal arts education for children and young people. Particularly interesting are the uniqueness of the education system on a global scale, the easy accessibility and low the threshold of basic arts education and its impact on individuals and society.

Case Details

Basic arts education in Finland is provided by 424 institutions in 267 municipalities, which is approximately 86% of all Finland's municipalities. It is targeted at children and young people under the age of 18. In 2023, around 128 000 students were attending basic arts education. It is provided outside school and there are nine art disciplines to choose from: architecture, visual arts, crafts, media arts, music, spoken arts, circus arts, dance and theatre arts. The teaching is goal-oriented and based on a national curriculum. The curricula for basic art education are the general curriculum and the broad curriculum. The organisers determine the content and duration of the education, and the Ministry of Education and Culture grants licences to provide it. (Ministry of Education and Culture, 2024; Taiteen perusopetusliitto TPO ry, 2019.) See also annex 1 for mapping matrix of basic education in the arts - prepared for the CLiViE-project.

The activities receive both public and private funding. With a licence from the Ministry of Education and Culture, the organiser receives funding from the state, a state contribution. Municipalities and the state provide roughly the same amount of funding. Institutions can also collect reasonable student fees, but education must not be organised for financial gain. (Ministry of Education and Culture, 2024.)

Analysis

Basic art education has specific characteristics. Basic art education in Finland is internationally unique, with no other system like it anywhere else in the world. It is an established form of education and hobby and should be nurtured and developed further. It is part of the Finnish education system, regulated by law and regulations. The teaching is reliable and continuous which is ensured by professional teaching and tradition of doing. (Taiteen perusopetusliitto TPO ry, 2019.)

Basic arts education aims to be accessible and low-threshold and focuses on a wide range of artistic disciplines. It is widely available in different parts of Finland and is provided by local art schools and colleges, and some community colleges. The hobby can be started at school age and is aimed at children and young people. Adult groups are also increasingly available due to growing interest. (Taiteen perusopetusliitto TPO ry, 2019.) Accessibility and availability of basic art education ensure the equality of access to fundamental cultural and civilisation rights (Ministry of Education and Culture, 2024).

Basic arts education has several impacts. Basic art education allows children and young people to focus on an area of art that suits their own interests. Through this hobby they can learn perseverance, thinking skills and creativity. They acquire social and cultural capital and future working skills. The arts as an activity create emotional well-being, prevent exclusion and give a sense of meaning. A broad curriculum in basic art education also prepares students for vocational or higher education in the arts, but also provide skills for other professions. (Ministry of Education and Culture, 2024, Taiteen perusopetusliitto TPO ry, 2019.)

Conclusion

The purpose of this case study was to focus on basic art education in Finland. The study shows specific characteristics of basic art education and its impacts on individuals and society. The education system is unique internationally and worthy of nurturing and further development. It aims to be accessible and low threshold. Especially children and young people can choose their interests from a wide range of arts, develop their skills and acquire important life skills for

the future. It would be interesting to have more in-depth information on the outcomes and the impacts, the measures or indicators used for success or evaluation, differentiated effects on different groups and the pedagogy, didactic or institution method used in the basic art education.

References:

Ministry of Education and Culture. Basic education in the arts. Website. Retrieved December 11, 2024. (<https://okm.fi/en/basic-education-in-arts>)

Ministry of Education and Culture. Uudistuva taiteen perusopetus. Website. Retrieved December 11, 2024. (<https://okm.fi/uudistuva-taiteen-perusopetus>)

Taiteen perusopetusliitto TPO ry. 2019. Taiteen perusopetus. Website. Retrieved December 11, 2024. (<https://artsedu.fi/taiteen-perusopetus/>)

Mapping Matrix of Basic education in the arts

Name of activity/project/programme	Basic education in the arts
Brief description of activity	There are more than 370 insititutions in Finland providing basic education in the arts all over finland. There are nine art disciplines to choose from: architecture, visual arts, crafts, media arts, music, spoken arts, circus arts, dance and theatre arts.
Brief history on how the project emerged	The duration and content of the training in basic education in the arts are defined by the organizers. Licenses to provide education are granted by the Ministry of Education and Culture.
Art/Cultural form	B, C, D, E *
Digital aspect	The use of digital media and information and communication technology is implemented in some institutions providing basic education in the arts.
Age and demographic profile of beneficiaries	Basic education in the arts is typically targeted towards children and yung people under the age of 18.
Institutional setting (formal/informal)	Formal/Informal
Spatial level and duration	National, ongoing
Funding level and sources	Public and private funding (The state participates in the funding of it by granting municipalities central government transfers for basic education in the arts. The institutions can also collect reasonable student fees).
Outputs	The total number of students attending basic education in the arts was approximately 128 000 in 2023. Education is provided by 424 institutions in 267 municipalities, which is approximately 86% of all Finland's municipalities.
Outcomes	n/a
Impacts	n/a
Measures of success or indicators used to evaluate	n/a
Differentiated effects of both art and cultural forms and on different groups	n/a
Pedagogy, didactic and institution method	n/a

* UNESCO framework

A: Cultural & natural heritage (museums, other places of cultural heritage etc.)

B: Performance & celebration (theatre, dance, opera, puppetry, festivals, fairs, music)

C: Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)

D: Books & press (books, newspapers, periodicals, libraries)

E: Audio-visual and interactive media (tv, radio, live streaming, film and video, interactive media, online games, youtube)

F: Design and creative services (fashion, graphic and interior design, landscape design, architectural and advertising services)

G: Tourism

H: Sports and recreation (organized or competitive sports, physical fitness, recreation (amusement and theme parks etc.)

Haltia – the Finnish Nature Centre



Introduction

This case study focuses on the Finnish Nature Centre in Haltia, and the nature school it offers to 3-9 grade children in the capital region of Finland. The case study has been conducted as part of The Cultural Literacies' Value in Europe (CLiViE) project that aims to increase understanding of the value of cultural literacy through arts-based education on social cohesion. It was chosen as a case study because it is a unique example of how nature heritage can be taught to children through pedagogy of nature education. Particularly interesting is how the nature school operates and what it teaches for children and their teachers.

Case Details

Haltia, the Finnish Nature Centre is located in Espoo, near Nuuksio, and offers exhibitions, courses and events and supports hiking in Nuuksio National Park. Haltia is the gateway to Finland's nature, including the Nuuksio National Park. The nature centre is open to all and provides a genuine experience of Finnish nature. Through changing exhibitions and events, the nature centre takes a stand on topical issues such as climate change and the nature's contribution to well-being. (Espoon kaupunki, 2024.)

The nature centre offers free nature school days for 3-9 grade students (ages 9-15) for comprehensive schools in the capital region of Finland. The activity is non-formal, local and ongoing. The pedagogy used is nature education pedagogy. (Annex 1.)

The design of Haltia began in 2002 and construction started in 2008. Metsähallitus, the City of Espoo and Solvalla Nedre Ab were responsible for the design and construction. The Jane and Aatos Erkko Foundation also has been supporting the operation. Funding for the nature centre is public and private. The public partners are Metsähallitus, the Ministry of Environment and the municipalities of Espoo, Helsinki, Kauniainen, Kirkkonummi, Vantaa and Vihti. From the private side: Haltia's own income financing, which consists of admission tickets, space rents and product sales. (Annex 1.)

Analysis

Haltia nature school is aimed at schoolchildren living in the capital region of Finland. Primarily aimed at grades 3-9, Haltia's nature school visit usually lasts one school day, approximately 4-5 hours. These free nature school days are organised by a Haltia's nature educator and take place throughout the school year. Although the days are aimed at students living in the capital region, shorter guided tours are also available for schoolchildren and groups from any municipality. Visitors can also visit Haltia on their own. (Suomen luontokeskus Haltia, 2024.) By August 2023, the nature school had reached 14 600 pupils in its 10 years of operation. Its activities have been popular throughout the years and will continue to be so. (Metsähallitus, 2023.)

At Haltia's nature school, children can have the opportunity to discover Finland's unique nature. In nature, students can experience, act, be inspired and learn. (Suomen luontokeskus Haltia, 2024.) The aim of nature education is to help students understand what biodiversity is and why it is vital to preserve it. It also aims to help teachers see how nature can be a functional classroom. (Metsähallitus, 2023.) The pedagogy and programmes are in line with the basic education curriculum. There are six different themes to choose from. The learning objectives for the different themes vary and are targeted at specific age groups. School classes can also visit Haltia on their own, borrowing equipment and taking advantage of the excursion programmes. The nature school also organises training for educators and teachers for independent excursions. (Suomen luontokeskus Haltia, 2024.)

Conclusion

The purpose of this case study was to take a closer look at the Haltia Nature Centre and the nature school it offers. The study shows that the nature centre offers authentic experiences of Finnish nature, and the nature school offers opportunities for schoolchildren to discover Finland's unique nature through nature education. Through the nature school, students can understand what biodiversity is and why it is important to preserve it. The aim is also to help teachers learn to make the most of nature as a learning environment. It would also be interesting to have information on the digital aspects, the outputs, the outcomes and the

impacts, the measures or indicators used for success or evaluation and the differentiated effects on different groups.

References:

Suomen luontokeskus Haltia. Haltian luontokoulu. Website. Retrieved December 12, 2024. (<https://haltia.com/luontokoulu/luontokoulupaivat/>)

Metsähallitus. 2023. Haltian luontokoulu 10 vuotta: suosittu kuin koskaan. Website. Retrieved December 12, 2024. (<https://www.metsa.fi/tiedotteet/haltian-luontokoulu-10-vuotta-suositumpi-kuin-koskaan/>)

Espoon kaupunki. Suomen luontokeskus Haltia. Website. Retrieved December 12, 2024. (<https://www.espoo.fi/fi/toimipisteet/suomen-luontokeskus-haltia>)

Mapping Matrix of Haltia, the Finnish Nature Centre

Name of activity/project/programme	Haltia – the Finnish Nature Centre
Brief description of activity	The nature centre Haltia is situated in Espoo, adjacent to the Nuuksio National Park. The centre offers exhibitions, courses, and events, and supports travelers in hiking the trails in Nuuksio National Park. The courses include free nature school days for comprehensive schools (grades 3–9) in the capital region.
Brief history on how the project emerged	The design of Haltia began in 2002, and its construction started in 2008. Metsähallitus, the City of Espoo, and Solvalla Nedre Ab were responsible for the design and construction. The construction and operation of the Nature Centre have also been supported by the Jane and Aatos Erkko Foundation.
Art/Cultural form	A (Natural heritage)
Digital aspect	n/a
Age and demographic profile of beneficiaries	students in grades 3–9, ages 9–15 (SCED 1 & 2)
Institutional setting (formal/informal)	Non-formal
Spatial level and duration	Local, ongoing
Funding level and sources	Public (Metsähallitus/Ministry of the Environment, municipalities in the capital region: Espoo, Helsinki, Kauniainen, Kirkkonummi, Vantaa and Vihti) and Private (Haltia's own income financing, which consists of admission tickets, space rents and product sales).
Outputs	n/a
Outcomes	n/a
Impacts	n/a
Measures of success or indicators used to evaluate	n/a
Differentiated effects of both art and cultural forms and on different groups	n/a
Pedagogy, didactic and institution method	Nature education pedagogy

* UNESCO framework

A: Cultural & natural heritage (museums, other places of cultural heritage etc.)

B: Performance & celebration (theatre, dance, opera, puppetry, festivals, fairs, music)

C: Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)

D: Books & press (books, newspapers, periodicals, libraries)

E: Audio-visual and interactive media (tv, radio, live streaming, film and video, interactive media, online games, youtube)

F: Design and creative services (fashion, graphic and interior design, landscape design, architectural and advertising services)

G: Tourism

H: Sports and recreation (organized or competitive sports, physical fitness, recreation (amusement and theme parks etc.)

Ilves Ry



Introduction

This case study focuses on Ilves Ry - Finland's largest sports club, and its activities. The case study has been conducted as part of The Cultural Literacies' Value in Europe (CLiViE) project that aims to increase understanding of the value of cultural literacy through arts-based education on social cohesion. Ilves Ry was chosen as a case study because it is a good example of sports club activity, and a non-formal learning environment in Finland. Particularly interesting is the large size of the club, its focus on children and young people, and its importance to society.

Case Details

Ilves Ry is the largest sports club in Finland, based in Tampere and a multi-sport club with over 8000 members. Most of them are children and young people. The club has five sports, including football, ice hockey, salibandy, futsal and ringette. The club aims to increase its membership by 1,000 every year. (Ilves Ry, 2024.) Ilves Ry was founded in 1931 by Niilo Tammisalo, a lecturer at Tampere Lyceum. His intention was to create a club where young people could play ball sports. Today the club has members of all ages from 6 to 70-year-olds but makes a special effort to enrich the sports activities of juniors. The club's activity is informal, local and ongoing. Funding for it is both public (Ministry of Education and culture, City of Tampere) and private (membership fees, corporate collaboration, private foundations). (Annex 1.)

Ilves Ry was selected as Sports Club of the Year at the 2022 Sports Gala. The selection criterion was volunteerism. There are approximately 2,000 volunteers involved in the activities, who act as coaches, team managers, caretakers, communicators and treasurers. Volunteering can be considered the cornerstone of Ilves' activities. (Finnish Olympic Committee, 2023.)

Analysis

The purpose of Ilves Ry is to promote sport and sports-related activities so that people from different backgrounds can have the opportunity to participate in competitive and elite sports, fitness and health sports, as well as sports-related association activities. The club's values are caring, joy, will, openness and healthy lifestyles (Ilves Ry, 2024.) Children, young people and their families can apply to have their activity fees covered if their access is threatened by poverty or other reasons. Financial support is intended to promote equal opportunities for children and young people to participate in the sports. (Annex 1)

The club has a strong junior focus and gives young people the opportunity to participate in team sports in various disciplines under expert coaching. The club aims to inspire and encourage young boys and girls to continue their sporting activities for as long as possible. In addition to the focus on juniors, the aim is to offer people a lifelong sports activity. (Ilves Ry, 2024.) Ilves Ry has also financial value for society. The total value to society by the football division of Ilves is 31.37 million euros per year. This consists of 11.37 million in health benefits, 13.94 million in financial benefits and 6.06 million social benefits. (Annex 1.)

Conclusion

The purpose of this case study was to take a closer look at the activities of Ilves Ry. The case study shows that Ilves Ry promotes equality in sports activities for children and young people and encourages especially juniors to participate in lifelong sports. The club has influence on a wide range of people and provides value to society in many ways. It would be interesting to have more in-depth information on the digital aspects, differentiated effects on different groups and the pedagogy, didactic or institution methods used in Ilves Ry.

References:

Ilves Ry. Vuoden urheiluseura. Website. Retrieved December 12, 2024. (<https://ilvesry.fi/vuoden-urheiluseura/>)

Finnish Olympic Committee. 2023. Ilves on Vuoden urheiluseura. Website. Retrieved December 12, 2024. (<https://www.olympiakomitea.fi/ajankohtaista/uutiset/ilves-on-vuoden-urheiluseura/>)

Mapping Matrix of Ilves Ry

Name of activity/project/programme	Ilves Ry
Brief description of activity	Finland's largest sports club offers activities in futsal, football, ice hockey, ringette, and floorball. The sports club specifically strives to enhance junior sports.
Brief history on how the project emerged	Ilves is Finland's largest sports club, founded in 1931 by Niilo Tammisalo, a lecturer at Tampere Lyceum. Tammisalo aimed to create a club where young people could practice ball sports. Today, Ilves offers activities in five different sports: futsal, football, ice hockey, ringette, and floorball. The club accommodates players of all ages, from pre-primary children to those aged 70.
Art/Cultural form	H (sports)
Digital aspect	n/a
Age and demographic profile of beneficiaries	Ages 6–70
Institutional setting (formal/informal)	Non-formal
Spatial level and duration	Local, ongoing
Funding level and sources	Public (Ministry of Education and Culture, City of Tampere)/Private (Membership fees, corporate collaboration, private foundations)
Outputs	There were 7379 players in Ilves in the season 2022-2023
Outcomes	At Ilves, children, young people, and their families can apply for support to cover hobby fees when the opportunity to participate is threatened by the family's poverty or other social challenges. The financial support aims to promote equal opportunities for children and young people to practice sports.
Impacts	The total value produced for the society by the Ilves football division is 31,37 million euros each year. This comprises of 11,37 million in health benefits, 13,94 million in financial benefits and 6,06 million in social benefits.
Measures of success or indicators used to evaluate	UEFA SROI (Ilves Football division)
Differentiated effects of both art and cultural forms and on different groups	n/a
Pedagogy, didactic and institution method	n/a

* UNESCO framework

A: Cultural & natural heritage (museums, other places of cultural heritage etc.)

B: Performance & celebration (theatre, dance, opera, puppetry, festivals, fairs, music)

C: Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)

D: Books & press (books, newspapers, periodicals, libraries)

E: Audio-visual and interactive media (tv, radio, live streaming, film and video, interactive media, online games, youtube)

F: Design and creative services (fashion, graphic and interior design, landscape design, architectural and advertising services)

G: Tourism

H: Sports and recreation (organized or competitive sports, physical fitness, recreation (amusement and theme parks etc.))

Koulujen elokuvaviikko (School Film Week)



Introduction

This case study focuses on Koulujen elokuvaviikko (the School Film Week) project in Finland. The case study has been conducted as part of The Cultural Literacies' Value in Europe (CLiViE) project that aims to increase understanding of the value of cultural literacy through arts-based education on social cohesion. The School Film Week was chosen as a case study because it is an interesting example of how audio-visual and interactive media can be introduced in the form of a film as part of a school curriculum for children and young people. What makes it particularly interesting is its national reach and the fact that it gives access to the world of film as a diverse form of art.

Case Details

The Schools' Film Week is a free and themed week for 0-9 graders aged 6-15. It is organized nationally every year and includes analyzing, interpreting, experiencing, and producing films. Most parts of the activities include digital aspects. The project reaches all public and private comprehensive schools in Finland. The project promotes the incorporation of films into school education as an art form, cultural expression, and language medium. The week highlights integration and dialogue between subjects, active student participation, meaningful learning experiences, multidisciplinary learning units, and phenomenon-based learning. Throughout the film week, moving images will be used as tools for exploration, experience, and creation.

The Valve Film school, operating within Oulu's Children's Cultural Center, is running the project as a lead organization. Other partners include: the National Audiovisual Institute (KAVI), Elokuvapolku, Koulukino ry, IhmeFilmi ry, Filmkamraten of Finlandssvenskt filmcentrum, Walhalla ry, MediaMetka ry, the Federation of Finnish Children's Culture Centres, the Oulu International Children's and Youth Film Festival, and the Liszt Institute - Hungarian Cultural Centre Helsinki. Funding for the project is public and comes from Ministry of Education and Culture and the City of Oulu. See annex 1 for mapping matrix of Koulujen elokuvaviikko - prepared for the CLiViE-project.

Analysis

Through School Film Week, film education can be part of the school's programme. The School Film Week is a nationwide theme week aimed at all comprehensive schools and pre-primary and primary education. Films are mainly studied in the classroom during the first week of October each year. However, the pedagogical learning environment of Film Week is available all year round. (Helsinki, 2024.) The week explores film as an art, culture and language in a variety of ways. The aim of the project is to make film a part of school education. The week will be divided into three sections. The first section will explore and use the language of film. The second involves experiencing the film by watching and understanding it. The third is to make your own film or video. The tasks are simple and can be completed in 1-2 lessons. (Oulun kaupunki/Koulujen elokuvaviikko, 2024.)

Through the project, children and young people can have the opportunity to receive film education. Film education has been around as long as films have. Today, film education is part of media and arts education. Issues related to the art of film, language and authorship are important aspects. However, there is a growing trend where film is seen not so much as an object of learning but as a *tool* for learning. Film is a tool for example to learn more about the subject being taught through film. (Nevala, 2019.)

Conclusion

The purpose of this study was to understand more about the annual Schools' Film Week project. The study shows that film education can be part of the school programme, allowing students to explore film as an art form, culture and a language. Significant is how film can be used as a learning tool for children and young people. It would be interesting to have more in-depth information on the impacts, the measures or indicators used for success or evaluation and on differentiated effects on different groups.

References:

Helsinki. Koulujen elokuvaviikko. Website. Retrieved December 12, 2024.
(<https://www.kultus.fi/fi/event/kultus:af7cuppupy?returnPath=%2F>)

Nevala, T. 2019. Elokuvakasvatuksen käsikirja. Erweko Oy, oulu. Retrieved December 12, 2024.
(https://www.elokuvaviikko.fi/wp-content/uploads/2021/04/kasikirja_web.pdf)

Oulun kaupunki / Koulujen elokuvaviikko. 2024. Website. Retrieved December 12, 2024.
(<https://www.elokuvaviikko.fi/opettajalle/>)

Mapping Matrix of Koulujen elokuvaviikko

Name of activity/project/programme	Koulujen elokuvaviikko (Schools' Film week)
Brief description of activity	The Film week is a free thematic week for film education, targeting students in grades 0–9. It is organized nationally once a year and consists of analyzing, interpreting, experiencing, and producing films.
Brief history on how the project emerged	The Valve Film School, operating within Oulu's Children's Cultural Center, is the lead organization for the project. Partners include the National Audiovisual Institute (KAVI), Elokuvaopetuksen keskus, Koulukino ry, IhmeFilmi ry, Filmkamraten of Finlandssvenskt filmcentrum, Walhalla ry, MediaMetka ry, the Federation of Finnish Children's Culture Centers, the Oulu International Children's and Youth Film Festival, and the Liszt Institute - Hungarian Cultural Center Helsinki.
Art/Cultural form	E (Film)
Digital aspect	Most activities associated with the project involve a digital aspect.
Age and demographic profile of beneficiaries	6–15 years (ISCED Levels 0,1 & 2)
Institutional setting (formal/informal)	Non-formal/Formal
Spatial level and duration	National, ongoing
Funding level and sources	Public (Ministry of education and culture, City of Oulu)
Outputs	The project reaches all public and private comprehensive schools in Finland.
Outcomes	The project promotes the incorporation of film into school education as an art form, cultural expression, and language medium. The film week emphasizes integration and dialogue between subjects, active student participation, meaningful learning experiences, multidisciplinary learning units, and phenomenon-based learning. Throughout Film Week, moving images are utilized as a tool for exploration, experience, and creation.
Impacts	n/a
Measures of success or indicators used to evaluate	n/a
Differentiated effects of both art and cultural forms and on different groups	n/a
Pedagogy, didactic and institution method	n/a

* UNESCO framework

A: Cultural & natural heritage (museums, other places of cultural heritage etc.)

B: Performance & celebration (theatre, dance, opera, puppetry, festivals, fairs, music)

C: Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)

D: Books & press (books, newspapers, periodicals, libraries)

E: Audio-visual and interactive media (tv, radio, live streaming, film and video, interactive media, online games, youtube)

F: Design and creative services (fashion, graphic and interior design, landscape design, architectural and advertising services)

G: Tourism

H: Sports and recreation (organized or competitive sports, physical fitness, recreation (amusement and theme parks etc.))